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TYPE RITES: RHETORIC AND REALITY IN AN INTRODUCTORY
TYPEWRITING CLASSROOM WITHIN A CONTEXT OF RITUAL

BY



DAVID DEAN BEEBE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND
RESEARCH IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance a thesis entitled TYPE RITES: RHETORIC AND REALITY IN AN INTRODUCTORY TYPEWRITING CLASSROOM WITHIN A CONTEXT OF RITUAL submitted by DAVID DEAN BEEBE in partial fulfillment for the requirements for the degree of DOCTOR OF PHILOSOPHY.

DEDICATION

I lovingly and respectfully dedicate this dissertation to my wife, Linda. Without her love, strength, and support, I doubt this project would have reached completion. Thank you for listening when I griped and complained. Thank you for not even remotely suggesting that it was my fault when stages of this study were not progressing as smoothly as I'd hoped. You have been a truly wonderful person through this episode of our lives. I shall be eternally grateful.

"An excellent wife is the crown of her husband." Proverbs 12:4

ABSTRACT

The centrality of this study emerged from a personal and professional unease that possibly, as researchers in business education, we were not asking the appropriate questions. Perhaps a deeper level of investigation was necessary in order to provide ground for some of the assumptions which were being made in typewriting instruction. Was there something escaping us because, as the German philosopher Wittgenstein sagaciously states, "the aspects of things that are most important for us are hidden because of their simplicity and familiarity"? Were there tacit areas in the sphere of typewriting instruction which, through research, could be more concretely articulated and contextualized?

The quest to more fully disclose the domain of typewriting instruction led me on a journey which transcended the traditional quantitative methodology to a more qualitative mode of inquiry. The information for this study emerged through the following sources: primary and secondary field notes, tape recorded formal and informal interviews with informants, tape recorded participant observations, and document collection. During the seven-month period in the setting, over 1,300 pages of typed field notes were generated. Thirty formal interviews were conducted. This information culminated in four case studies.

This research is narratively described in seven chapters, the foundation of which is the dominant theme of the ritual process and its relationship to introductory typewriting. This theme emerged from conversations held with individuals involved in the study, words spoken and gestures displayed, symbolic devices utilized, documentation gathered, and observations made. Regardless of teacher and students, the degree of ritual within a state of liminality is significant, serving to keep the surface as well as the "hidden" curriculum intact. Over time,

procedures become formalized and interactive. The value of typewriting remains utilitarian. Students learn to type but at the cost of reification of that which is essentially human.

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To Louise, my mother-in-law, for your kindness and emotional support as I plodded through this study. It was reassuring to know that there was someone who could relieve me of sitting with my daughter when I needed

to spend time in the library, meet with my committee, or just be alone to reflect. Your unassuming attitude and genuine compassion are deeply appreciated.

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Chapter 1

AN INTRODUCTION TO THE STUDY

The brown door with the gold-painted numbers leads into Room 212. It is the entrance to the typewriting room which is located on the second floor of McNamara Composite High School. This was to be the setting for conducting research using an ethnographic approach during the following seven months.

An Introduction to McNamara Composite High School

A Description of the Locale

The Geographic Location. Geographically, McNamara Composite High School is situated eight blocks north of the central business district of the city. Set back about 500 feet from a very busy intersection, it occupies a city block. A large hospital is located across the street and to the north. Parked in front of the hospital is an old truck. It bears a huge banner decrying abortions. Within hearing distance are the City Municipal Airport and the rail yards. Two-storey walk-ups and houses with postage-stamp lawns make up the residential area. Within the immediate vicinity of McNamara is a pharmacy with partially-filled shelves. There is also a vacant furniture store with windows covered in newspaper. Various specialty shops dot the landscape. A hand-painted sign of the zodiac catches the eye. It advertises the office hours of Madame Zola, a teller of fortunes. To the south of her office is a huge plate-glass display of granite memorial headstones. Occupying a large segment of the next block is a building which is empty, except for Fridays. On Fridays a flea market is held here.

The area has probably seen better days. Today it is not without its dark side. A number of "soup-and-salvation" missions are discreetly scattered throughout the core. Transient restaurants cater to an even more transient clientele.

A Snapshot of the Street. Like the majority of students registered at McNamara, I used public transportation to get to the setting. Several mornings it was not uncommon for me to get off the bus and weave my way through two or three individuals who had, I believe, slept in the alley. Glances made in their direction were not reciprocated except for those times when I was approached for "a few cents for a sandwich." I was impressed by the way that others, on their way to wherever, failed to notice. I surmised that, unlike myself, they were not engaged in research. Perhaps they had become desensitized to the conditions of others around them.

The Bag Lady's Treasure. One scene vividly remains. It was Tuesday. Walking the block between the bus stop and the school, I noticed someone bent over a cement garbage can. A shopping cart brimming with plastic bags of clothing stood nearby. The pants worn were in vertical shreds from waistband to cuff. When the person straightened up, I was taken aback. She could not have been more than 40 years old. There were few lines on her face. Dark, stringy hair was held back with bobby pins. Her expression reflected delight at her treasure--a half-eaten sandwich. She proceeded to consume the rest of it, carefully folding the plastic wrapping and placing it in one of the bags in her shopping cart.

A Description of the School

Physical Attributes. The two-storey green and white building is over 40 years old. The roof leaks. On rainy days, buckets and pans are strategically located in the hallways. Heating is centralized. On hot summer days the atmosphere is stifling, despite open windows and fans. During the winter, artificial heat is uncomfortable for students sitting near the radiators.

Washrooms are dark-coloured granite; very dark. The door to the male one situated nearest Room 212 carries the label "Boy's Wash Room." There is no soap. A student cafeteria is a five-minute walk from the typewriting room. It contains about 30 circular tables. Each table can accommodate four students comfortably.

Black and white signs denote locations of the various rooms within the school. The sign for the business education classrooms reads "Commercial."

The Incident of the Slippery Floor. The school is kept quite clean. Floors are washed almost daily. One day I was speaking outside Room 212 with a teacher and,

while we were chatting in the hall, a student left the typing room and slipped on the wet floor. I asked her if she were hurt. There appeared to be no damage so I said (to the teacher), "Somebody's going to sue this place." "No they won't," she replied, "people fall down the stairs here and nobody does anything, so don't worry about it."

The Teachers' Lounge. There is a teachers' lounge in the same vicinity as the typewriting room. It contains a microcomputer, some sectional seating in black vinyl, a sink, and an automatic coffee maker. White padding visibly pokes its way out of the sofa. The lounge is very small. Everything seems cramped and crowded.

The Elderly Monitor. The school is monitored by a very friendly elderly gentleman. He wears a navy-coloured uniform. He looks quite official as he casually walks through the hallways. His office is located directly across from the cafeteria. Sparsely furnished, it contains floor-to-ceiling windows on two sides.

A Description of Room 212--The Typewriting Room

A typewriting room is located on the second floor of the building. The room is rectangular. Its dimensions are 12' x 24'. It is apparent that the walls have been repainted several times. Three walls are institutional green and one wall is off-white. To cut down the glare, each wall has been divided lengthwise. The same colour has been used in two finishes. Enamel is painted halfway up the wall. On the other half to the ceiling, the veneer is matte.

A Graphic and Narrative Representation of the Room. Figure 1 provides a graphic representation of Room 212. At the front of the room is a black chalkboard. It is 10' x 4', divided into three portions. Above it is an empty bulletin board that is the same length as the chalkboard and approximately 18' wide. It contains a sign about evacuation procedures in the event of an emergency. Janice, one of the teachers, also used this space to hang Christmas ornaments.

The Teaching Platform. Also at the front of the room is a teaching platform. It is a two-step walk-up. The first step is six inches from the floor and the second step is the platform itself. It is wood, covered with brown linoleum. An aisle to the right begins at the platform and extends to the back of the room. This aisle is 57" wide. Located at the far right of the platform is the teacher's work station. The desk is 45" x 29" x 30" with a black metal base and dark brown

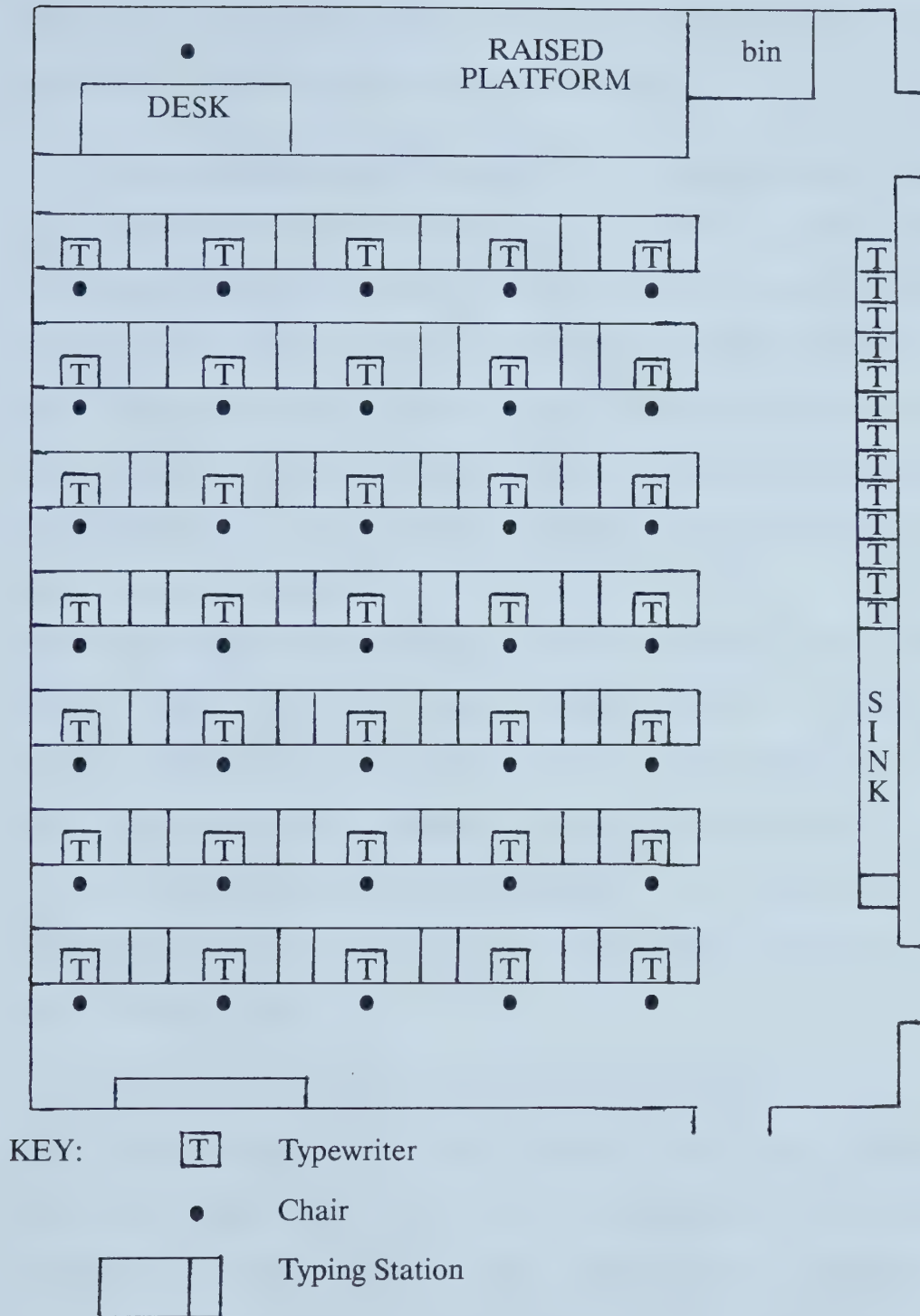


Figure 1
The Typewriting Room

formica top. On the desk is a three-tiered open file tray, a stapler, one grey square time clock and one white round oven timer. The chair is light wood with a straight back. It is not adjustable nor is it on casters.

Physical Arrangement--The Right Wall. To the right of the room, between the two brown doors, is a counter top. Janice referred to this area as "The Keep." It contains a single porcelain sink. As well, 13 spare typewriters, each covered with its own black plastic covering, are located here. Beneath the counter are 32 green drawers and cupboards. The cupboards lock while the drawers do not. This space is used to store pre-cut materials which the students will be using during the instructional periods. Near the sink are located an overhead projector, a paper cutter, and an EDL Machine. Above the counter top is a bulletin board containing enlarged samples of typed letters, a faded copy of the scale used to evaluate timed writings, two posters outlining credos for a happy life, and examples of typed materials which students in previous classes have produced. Above this bulletin board is a round clock with a sweep second hand.

A filing cabinet rests beside the counter, with the second drawer removed and laying on the floor. In this cabinet, students place manila folders containing their work-in-progress.

Physical Arrangement--The Back Wall. Moving toward the back of the room, there is a door leading to a small teachers' room. Janice, Leslie, and Rose share this room with several other teachers in this wing. Against the wall is a bulletin board containing enlarged samples of typed letters. On this board, Janice also places her chart showing the speed progress of the students in her class. There is a large locked wood cabinet which contains instructional materials.

Physical Arrangement--The Left Wall. Along the left side of the room are six windows, each equipped with faded beige, pull-down curtains. The bottom portion of each window opens. Fastened to the wall are seven electrical outlets, each housing a black three-pronged plug.

The Work Stations. Dominating the setting are the students' work stations. Seven rows of five work stations per row are skewed to the left of the room. These work stations are designed for right-handed students. Each is 34" x 19" x 29". Writing space is to the right of the typewriter on an elevated surface. The typewriter is sand-coloured, 18" x 15" x 18". A modesty panel at the front of each station is 34" x 18". An electrical junction box is located inside each work station, bolted to the modesty panel, upper left-hand corner. The entire top of the work station can be elevated to allow for students with longer legs. It is on a spring base which, when lifted manually, locks into place. Although there is no aisle between work stations in each row, there is three feet of space separating the rows.

The colour of each student's chair matches the green of the walls. It is made of pressboard. It is not on casters and makes a high-pitched screech when scraped against the granite floor. It has a metal frame with a metal storage basket under the seat.

Book holders are located in some of the work stations. They are flat pieces of wood with two elevated ends. The textbook stands up between the two ends. There are three circular wastebaskets in the room. One is located to the left of the teacher's work station, another at the end of Row One, and the third at the end of Row Three.

The Room is Wired. There are outlets for the electrical typewriters. In each row of work stations, every work station is umbilically connected to every

other station through an electrical junction box. This box is corded to an outlet on the left side wall. The power source is centrally controlled in a grey box located on the right side wall. A teacher can "cut" the power in the entire room by throwing the main switch.

The Ceiling. Depending upon the angle from which it is observed, the ceiling colour alternates between brown and beige stippled material. The overhead lighting is fluorescent tubing. Two bulbs flickered for the first two weeks, burned out, and were not replaced.

The Uses of Room 212--The Typewriting Room

Formal Use

Traditional and Abridged Typewriting Courses. Room 212 of McNamara Composite High School is generally recognized as a place in which a student types. The typewriters are visible to anyone passing by the infrequently open door. When the doors are closed, the clacking of the typewriters and the sound of the timers signify what is occurring. There are occasions when the room is empty, except for a teacher sitting at the desk on the platform. The teacher may be grading papers or preparing for the next session of the typewriting course. Whether a student is enrolled in the traditional typewriting course for credit purposes or an abridged course for non-credit purposes, typewriting instruction occurs in Room 212.

Informal Use

A Quasi-Cafeteria. For one abridged typewriting course designed for the city's utility company, the room functioned as a quasi-cafeteria. During the scheduled break, the students ate doughnuts and drank coffee prepared by the teacher. A few smoked in the room, flicking their ashes into little foil ash trays.

Under normal circumstances this is not permitted. Some of the teachers drank coffee at their desk. The students were told that this was not acceptable because of potential damage to the typewriters.

On the day before the Christmas break, Janice held a little party in Room 212. She had made punch and sat the bowl and some plastic cups on a small table at the back. As the students entered the room, they were encouraged to have a glass of the drink and a chocolate, which she also provided. Some of the students brought their children. Some carols were sung and Santa Claus made a visit.

Generally, students do not remain in Room 212 to socialize. Sometimes they choose the student cafeteria, which is a five-minute walk from the classroom. Alternatives include the hallways, an open space containing vending machines, or outside on the school steps. Because of the no-smoking policy in the school, there are occasions when students smoke outdoors, drenched in the pouring rain or while stamping their feet in the bitter cold. The only designated smoking areas in this wing of the school are near the vending machines and part of the cafeteria.

The Four Cases of the Research Study

Graphic Representation of Selected Student Characteristics

By the time the observation period was completed, four cases of introductory typewriting in Room 212 at McNamara Composite High School had been observed. The participants in these cases included the teachers, the students, and myself. Figure 2 provides a schematic representation of some of the characteristics of the students. They include gender, age, ethnic descent, current occupational status, whether academic credit was sought, and reasons expressed for enrolling in the typewriting course at this time.

	<u>Case I</u>	<u>Case II</u>	<u>Case III</u>	<u>Case IV</u>
Gender	M - 6 F - 15	M - 9 F - 3	M - 1 F - 13	M - 10 F - 13
Age	17 - 15 to 19 4 - 20 to 35	35 to 62	20 to 40	20 to 40
Ethnic Descent	6 - English 3 - Chinese 3 - Italian 3 - Ukrainian 2 - East Indian 2 - Greek 1 - Lebanese 1 - Vietnamese	9 - English 2 - German 1 - Italian	6 - English 3 - Chinese 2 - Scottish 2 - S. Amer. 1 - French	9 - English 4 - German 3 - Vietnamese 2 - S. Amer. 1 - Chinese 1 - French 1 - Italian 1 - Jamaican 1 - Scottish
Current Occupational Status	Most hold summer jobs. 17 will return to High School in the Fall. 4 will enrol in post-secondary institutions.	Employed on a full-time basis as middle-managers at City Utilities Corporation.	Unemployed.	Some hold part time jobs. Most are subsidized by the Canada Employment Centre or Social Services.
Enrolled in Typewriting for Credit Purposes?	Yes	No	No	Yes
Expressed Reason for Enrolling in Typewriting <u>Now</u>	For 17 students, the course cannot be scheduled during the next academic year. For 4 students, the course is necessary when they enter post-secondary institutions in the Fall.	Computer terminals arrive on their office desks in January. Now is the only possible time to formally learn.	Course is a pre-requisite to succeeding courses in the Clerk-Typist Program. Keyboarding	Course is a pre-requisite to succeeding typewriting courses. It is also acceptable for credit toward the High School Diploma.

Figure 2
Selected Characteristics of the Students in the Four Cases

Narrative Description of the Four Cases

The Pilot Study--Introductory Typewriting. The pilot study was conducted at McNamara Composite High School during the summer of 1985. The course began Tuesday, July 2, and ended Friday, August 9. It was entitled *Introductory Typewriting*. The time period extended from 8:45 a.m. to 11:55, Monday through Friday. By the end of the course, the students had been exposed to 75 hours of instructional time. The participants included Rose as teacher, 21 students, and myself. Fifteen students were female, six were male. Seventeen students were between 15 and 18 years of age. All students were Canadian citizens. There was diversity of ethnic descent including English, Chinese, Italian, Ukrainian, East Indian, Greek, Lebanese, and Vietnamese. The younger students were taking the course during this particular summer session because they would be unable to schedule it next year. During the regular school year they were registered in other schools in the city. Of the four older students, two were attending university and two were completing the high school program at McNamara Composite High School in order to enter the City Institute of Technology in the Fall.

Case Number Two--Keyboarding for Managers. This course began Monday, October 28, and ended Monday, December 9, 1985. It was entitled *Keyboarding*. The time period extended from 8:00 a.m. to 10:00 a.m., Monday, Wednesday, and Friday of one week and Tuesday and Thursday of the next. By the end of the course, the students had been exposed to 30 hours of instructional time. The participants included Leslie as teacher, 12 students, and myself. Nine students were male, three were female. All were middle managers at City Utility Corporation and were between the ages of 35 and 62. All students were Canadian citizens. There was some diversity of ethnic descent including English, German, Scottish, and Italian. This course had been requested by and tailored for the City

Utility Corporation. This organization was automating its facilities and sought to have its executives become familiar with a typewriting keyboard to ease the transition to a computer.

Case Number Three--Keyboarding for Clerk Typists. This course began Tuesday, September 3, and officially ended Monday, October 28, 1985. It was entitled *Keyboarding for Clerk Typists*. The time period extended from 10:15 a.m. until 11:11 a.m., Monday through Friday. By the end of the course, some* students had been exposed to 40 hours of instructional time. The participants included Janice as teacher, 14 students, and myself. Thirteen students were female, one was male. They were between the ages of 20 and 35 and were part of a Clerk-Typist Program. Those who were not Canadian citizens were in the process of becoming so. There was some diversity of ethnic descent including English, Chinese, Scottish, South American, and French.

Case Number Four--Introductory Typewriting. This course began Wednesday, September 5, and ended Wednesday, January 22, 1986. It was entitled *Introductory Typewriting*. The time period extended from 12:15 p.m. to 2:00 p.m., Monday, Wednesday, and Friday. By the end of the course, the students had been exposed to 75 hours of instructional time. The participants included Janice as teacher, 23** students, and myself. Thirteen students were female, 10 were male. All were between the ages of 20 and 40. Those who were

*Although this course officially ended October 28, 1985, it did not for all students. Five students remained and shifted to the traditional 75-hour *Introductory Typewriting* class which was already in progress. In this class, instruction was individualized and self-paced through the use of audio tapes. According to Janice, they "chose to come back because they couldn't understand the tapes in the other class."

**After Janice permitted five female students--Simone, Evelyn, Kathy, Lydia, and Lenore--from the morning class to shift to the traditional afternoon class, the enrollment figures increased to 28.

not Canadian citizens were in the process of becoming so. There was diversity of ethnic descent including English, German, Vietnamese, South American, British, Chinese, French, Italian, West Indian, and Scottish. Some of the students in this room were financially subsidized by the government and were at various stages of completion of a high school diploma.

The Rationale for Selecting McNamara Composite High School

Physical Proximity to the School

They came to Room 212 to learn to type. Summer school students faced two alternatives--either here or another school located in the city. In most cases, this school was geographically closer to where they lived than the other one. Although some had cars, many rode the bus. I was surprised to see that Eaton, one of the managers, also rode the bus. He explained that it was cheaper to do this than pay parking fees for his car in the downtown core.

McNamara Designated for Subsidized Programs

Marshall--One of the Subsidized. A large percentage of students enrolled in the Fall courses lived in the vicinity of the school. Some students were provided with money to attend courses at this school. Two subsidized programs were in effect. The first was monitored by the province. It provided an allowance based on time that the student spent in class. Any monies granted to the student were not repayable. At the end of each month, the teacher completed a form verifying that the student had spent a certain number of days in class. Also, the teacher was asked to provide some indication regarding the satisfactory progress of the student.

The second plan was monitored by the Student Finance Board. It was a larger monthly allotment and was not based on time spent in class. The first

\$1,000 became repayable when the student started working. Marshall was subsidized by the province. McNamara Composite High School was the closest designated place where a subsidized typewriting course was available. He told me that he had previously lived in the West End of the city but found that he had to move nearer the school. He could not afford the bus fare on his monthly allotment.

School Offers Abridged Typewriting Courses

Keyboarding for Managers. In addition to the traditional *Introductory Typewriting* courses offered for credit purposes, McNamara offers abridged courses which are attractive, short in duration, and inexpensive. The manager responsible for arranging the Keyboarding course for her colleagues was forthright when asked her reasons for choosing this setting. It was the most inexpensive per-student course in the city. The school was located enroute to the City Utilities Corporation. After the 8:00 a.m. to 10:00 a.m. class was over, the managers were within walking distance of their place of employment.

What the Students are Officially Supposed to Learn

The Formal Agenda--The Curriculum

A Graphic Representation. The curriculum or program of study for *Introductory Typewriting* is not produced ex nihilo. There is a formal pattern of preparation and distribution, as represented in Figure 3. The content and its sequence is designed by a committee comprised of selected business education teachers and the provincial business education consultants. This committee reports to the provincial Minister of Education. The proposed curriculum guide is piloted in selected schools. It is revised, then approved by the Minister. Copies of the curriculum guide are circulated to the various provincial school boards. They

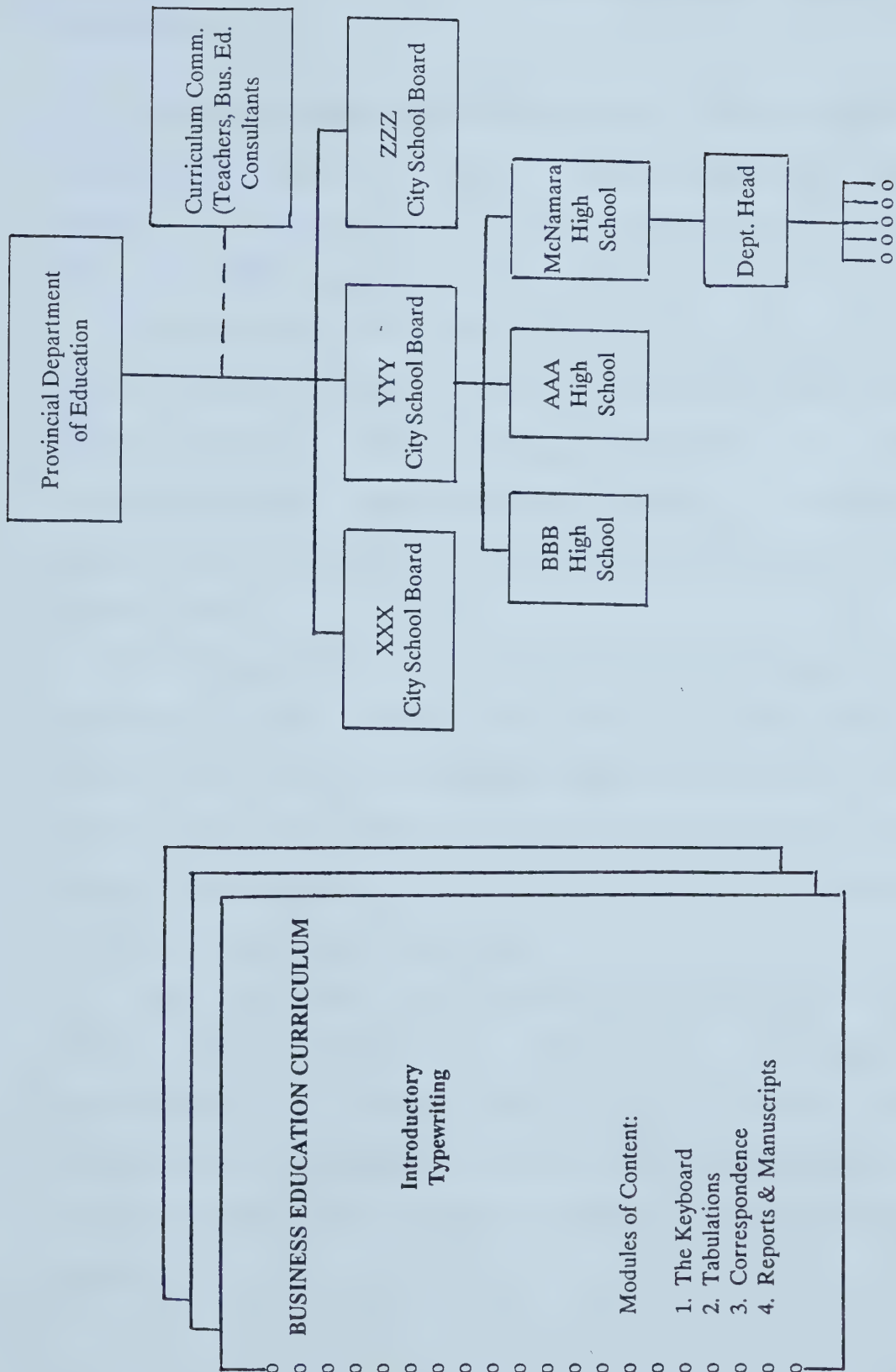


Figure 3
The Path of Introductory Typewriting Curriculum

are then distributed to the high school principals and business education department heads. Finally, the typewriting teachers receive them for implementation.

A Narrative Description of Course Content. One of the features of the business education program at McNamara Composite High School is that it offers two types of introductory typewriting courses. The first is traditional and the second is an abridged version.

The traditional course is entitled *Introductory Typewriting* and the content of the curriculum is outlined in a published guide from the Department of Education. The Guide contains a philosophy of business education, objectives of the provincial business education program, guidelines for structuring business education courses, objectives for introductory typewriting, and suggested sequence of course content.

It is suggested in the guide that the course be structured around the presentation of the keyboard, letters and essays, reports, tables, forms, manuscripts and reports. Each particular component is designed in a modular format. Each module is planned for 25 hours of classroom instructional time. The topics are defined as student learning tasks in terms of basic technique, skill development, and production application.

There is no formal curriculum guide for the abridged courses offered at McNamara Composite High School. According to Janice, the business education department head, the curriculum guide is used as a base for the content. However, because of the shortened period of time in which the course is taught, some things must be either omitted or not treated as fully as in the traditional typewriting course.

A Narrative Description of the Sequence of Course Content. The provincial curriculum guide recommends that a teacher follow a modular sequence in introductory typewriting. This core or prerequisite modules are: Module 1--Keyboarding; Module 2--Keyboarding, Centering and Tabulation; and Module 3--Letters and Essays.

It is suggested in the provincial curriculum guide that the remaining elective modules dealing with additional reports, letters, tables, business forms, financial reports, and business correspondence need not be sequential in presentation. It recommends that the student continue to demonstrate proper care of the work station, technique development, and the expansion of touch typewriting skill and accuracy.

The formal curriculum guide provides a particular sequence of content for the instruction of *Introductory Typewriting*. Teaching Notes clarify the Learning Tasks or offer suggestions as to how the learning tasks could be addressed.

Summary

Seven months were spent researching four introductory typewriting classes at McNamara Composite High School. During the period of the study the topics as outlined in the provincial curriculum guide were, in some measure, taught by the teachers. In the traditional courses, all the topics were covered. In the abridged courses, some topics were omitted. Throughout the study, the participants revealed their philosophies of instruction, instructional expectations, techniques of teaching and learning, and self and external evaluation. Part of this study reflects these issues.

The major thrust of this study concerns itself with a dominant theme which surfaced in all four classes. Ritual is a strong element of instruction manifested itself strongly. Interwoven with it was the use of time and mime.

Chapter 2

A REVIEW OF SELECTED LITERATURE

This study describes an educational setting in which a significant amount of ritual is used in the instruction of introductory typewriting. In order to contextualize the findings of this study, it is necessary to explore the existing literature on the definitions, nature, and characteristics of ritual generically as well as its function within the pedagogical domain.

Toward a Definition of Ritual

Within the intellectual community, the notion of ritual has been clothed with diverse definitions. It has been defined as any practise regularly repeated in a set precise manner so as to satisfy one's sense of fitness and often felt to have a symbolic or quasi-symbolic significance (Webster, 1981); as rule-governed activity of a symbolic character which draws the attention of its participants to objects of thought and feelings which they hold to be of special significance (Lukes, 1982); a means of performing the way things ought to be in conscious tension to the way things are in such a way that ritualized perfection is recollected in the ordinary, uncontrolled, course of things (Smith, 1982, 1987); and as those carefully rehearsed symbolic motions and gestures through which we regularly go, in which we articulate the felt shape and rhythm of our humanity and if reality as we experience it, and by means of which we negotiate the conditions for our presence among and our participation in the pluralities of realities through which our humanity makes its passage (Delattre, 1978).

Selected Research on Ritual Within a Social Genre

The academic tradition is replete with literature concerning ritual in religious studies, anthropology, sociology, political science, literature and literary criticism, philosophy, history, classics, communications, psychology, and the arts. It would appear that a significant portion of existing literature is grounded in and indebted to the contributions made by classicists van Gennep and Turner.

Van Gennep (1960) discovered that rites can be classified into three sequential phases: separation (*séparation*), transition (*marge*), and incorporation (*agrégation*). He conceptualized that each phase may be sufficiently elaborate and of such length that it seems to constitute an independent state. This apparent autonomy of a phase may be a function of the ritual structure itself. Such a structure is characterized by the "reduplication" (Leemon, 1972) of the three phases of the whole ritual scheme within a particular phase. Together, these phases constitute a rite of passage, whose structure is universal.

Turner (1969, 1974), the acknowledged "doyen of ritology" (Grimes, 1982) expanded the tripartite phases of van Gennep's *rites des passage*, using his own terminology of pre-liminal, liminal, and post-liminal states. He explores the phenomenon of ritual within social drama, the processual view of society, social antistructure (*communitas*), multi-vocality, and the polarization of ritual symbols. These components are grounded in the idea that human social life is the producer and product of time, which becomes its measure.

The cultural models of behavior within the social dramas become symbols or transformative metaphors.* In his cultural studies in Zambia, he discovered

*Also known as "root metaphors" (Pepper, 1942) and "conceptual archetypes" (Black, 1962). The purpose of the metaphor or archetype is to understand something through the application of analogic or metaphoric extension. Such analogy usually arises out of common sense and helps one to understand the world.

that such metaphors exhibit three distinct characteristics. They are recurrent, ambiguous, and reflective. The culture has a limited number of basic elementary symbols which recur in an organized manner. Each symbol contains "denotata," a wide spectrum of referents which are diverse and ambiguous. The meaning of the metaphor within the ritual is contingent upon the referent or denotatum mobilized at the time. In this way, the social context of the culture is reflected in its ritual activity.

Insofar as his notion of *communitas* is concerned, the possibility for its existence occurs only within the liminal, or transitional, phase of the ritual process. This state of social antistructure is due to the cathartic nature of ritual wherein all the liminars or participants are reduced to a state of homogeneity. The ambiguity of this process notwithstanding, liminars shape their own reality.

In addition to the contributions made by van Gennep and Turner, other individuals have made no less significant offerings in the attempt to uncover the elements and characteristics of ritual.

Ritual and the Sacred

The relationship between ritual and the sacred has been investigated. Grainger (1974) presents a perspective that ritual corresponds to a basic human need for self-expression. It is an existential language about the experience of relationships, rather than a language for the transmission of ideas in the abstract. Eliade (1965) and Smith (1987) examine the relationship between ritual and sacred space. The functional attitude of Durkheim (1965) suggests that the ritual process generates symbolic expression and creates unity by means of a strong social function which is strictly related to the sacred. Rappaport (1971, 1976, 1979, 1980) postulates that ritual is transformative, using the sacred as referent. Within a setting of formal liturgy, he writes that within a ritual process, the

participants conform to a series of acts which they do not encode. Herein lies the inherent power of ritual; "it is the performance of . . . invariant sequences of ritual acts and utterances" (1979, p. 175). He refers to the ritual process as a regulating mechanism within a biotic community. He explores the notion of "imputed questionableness" within religious ritual, those elements which are more or less fixed and are "neither verifiable nor falsifiable" (1980, p. 189). He also cautions that rituals "are part of deceptions if they lead the faithful into bondage while promising salvation" (1976, p. 99). Lastly, there is a "gnostic" dimension to ritual (Smith, 1987). An occasion is provided for reflection on and rationalization of the fact that "what ought to have been done was not and ought to have taken place was not" (p. 109).

Grimes (1976, 1982) has contributed the term "ritology" to denote the study of ritual. He theorizes that the process of ritualizing transpires as animated persons enact formative gestures in the face of receptivity during crucial times in founded places. He uses the notion of "civitas" to denote ritual symbols used to foster civic-mindedness. In his writings, he maintains that ritual is both dramatic and processive, and "holds the generating source of culture and structure" (1982, p. 150).

Ritual and Psychoanalysis

The nature of ritual has also been explored from a psychoanalytic perspective (Freud, 1953; Jung, 1953). The definitive characteristic of ritual is a consciousness toward detail. Ritual exhibits a compulsive concern for "little preoccupations, performances, restrictions and arrangements in certain activities of everyday life, [turning] apparently trivial matters into those of great and urgent import" (in Smith, 1987).

Other Significant Contributions to Ritual

Others have contributed to an understanding of ritual within society. Cultural anthropologist and semiotic structuralist Lévi-Strauss (1963) articulates two procedures mandatory to the ritual process--parcelling out (*morcellement*) and repetition. Parcelling out is a process of going into great detail within taxonomic categories. Ritual, existing on the level of action, contains a structure which enables it to have meaning and be understood.

Geertz (1966) writes of the philosophical ethos of the dominant culture. This ethos refers to a pervasive value system which is exemplified in symbols and relationships. It manifests itself through the tone, character, mood and quality of a culture. He further theorizes that, within a culture, ritual serves to fuse ethos and the concept of the way things are.

Goffman (1967) writes of ritual as a socialized, dramatized performance within a social "front," comprised of setting, appearance, and manner. Ritual asserts and maintains an individual's public "face" within this front.

Mead (1973) describes ritual as repetitious behavior that is different from the ordinary and is a means of dealing with social or personal critical moments. This behavior provides security, continuity, and a sense of identity. Moore (1977) writes of ritual as a means for regulating social life. Without this process of regularization, society would slip into a "flux of indeterminacy" (p. 19). Myerhoff (1979, 1982) writes that rituals have a distinct form and, through the use of symbols, they may be distinguished from cultural habits and customs. They provide a larger meaning to the habits and customs which they accompany. They are innately rhetorical. "Doing is believing and . . . one may become what one performs (1982, p. 28). Erikson (1966) writes that ritual is necessary to the development of the individual's personality. The personality is sustained through ritual. Anderson (1974) writes that ritual is restrictive, serving to keep women as

"the second sex." Grumet (1978, 1981, 1983) writes of the classroom as "theatre" where the curriculum is displayed, with its inherent ritualistic activities.

Finally, an intriguing approach is suggested by d'Aquili, Laughlin, and McManus (1979). Applying a biogenetic structural analysis theory, they write that ritual is not unique to humankind but is shared by other species. Ritual is communicative behavior which is evolutionary and neuropsychological in nature.

Selected Literature on Research Within a Pedagogic Genre

The existing literature on the nature of ritual within education is not as extensive as it is within the more esoteric disciplines. It has been argued (McLaren, 1986) that studies exploring the nature of ritual and pedagogy are ill-informed or complacently pedantic. Ritual has been largely misunderstood and misconceived and that "the social sciences have deflected researchers from considering classroom instruction itself as a ritualized transaction" (*ibid.*, p. 23). Nevertheless, that which has been written provides some significant insights into the function of ritual within the process of schooling.

Meyer and Rowan (1983) discuss ritual classifications in educational institutions and how these classifications are controlled in order to capture the meaning of "schooling." The procedures for credentialing, hiring, assigning duties, and scheduling are highly ritualized. The educational institutions exist "to maintain the societally agreed-upon rites defined in societal myths (or institutional rules) of education" (p. 76).

In order for ritual to be legitimated, all the participants in the ritual must be properly qualified and categorized. Elaborate schemes are used to classify teachers. Similar elaborate steps are taken to typologize students by residence, age, previous education, or ethnic background. Ironically, while documentation that defines persons as teachers is elaborately controlled, documentation of what

teachers actually do is either non-existent or vacuous. Any changes among ritual categories require close coordination to ensure the "propriety of the ritual transition" (p. 77).

Ritual in education has been studied in various geographic contexts. Research has been conducted in India (Thapass, 1986), Liberia (Lancy, 1975), Australia (Knight, 1974), Canada (McLaren, 1986; Clifton, 1979), and the United States (Lesko, 1986; Shermis and Barth, 1983; Venezky, 1982; Suransky, 1982; Moore and Myerhoff, 1975; Spindler, 1975; Anderson, 1974; Wolcott, 1973). Ritual has also been examined within a socialist context (Ugrinovich, 1977).

Pre-schools (Lubeck, 1984; Suransky, 1982), elementary classrooms (Phillips, 1985; Venezky, 1982), junior high school classrooms (McLaren, 1986), and high schools (Lesko, 1986; Shermis and Barth, 1983) have become locales for the investigation of ritual.

Rituals have become associated with the "setting up" of lessons as well as pre-lesson transitional activity. Ritual is also a means of cultural transmission of adult values within white and black settings. In the former, individual choice and action are fostered; in the latter, collectivism, authority, and repetition are fostered (Phillips, 1985).

Ritual is also used as a force behind the hidden curriculum in order to teach individuals to become functional members of society and part of a religious domination. Student manipulation is perceived as symbolic and ritualistic enactment. There is a presence of social conformity and the antistructure of resistance. Ritual serves as the ground for cultural conformity (McLaren, 1986).

Most rituals are of a local order (as opposed to transcendent rituals). They are predominantly credentialist: they foster fear, anxiety, and isolation because they are authoritarian and discriminatory (Thapass, 1986; Lancy, 1975). In addition, rituals are functionally political and hegemonic (Illich, 1970; Kapferer,

1981). It is theorized that ritual and failure are closely related; ritual is a structural determinant of failure or powerlessness. Such powerlessness is an ascribed status initiated through the rules, rituals, expectations and practices of social organization and teacher attitude (Knight, 1974).

The activities of individuals other than students have been researched. Ritual reveals itself in principals (Wolcott, 1973), inner-city teachers (Moore and Myerhoff, 1975; Foster, 1974), and novice teachers (Clifton, 1979; Eddy, 1969). Gift-giving among teachers has also been investigated (Weiss and Weiss, 1976).

There is agreement among the researchers that the "fetishism of procedures" (Suransky, 1982) becomes dominant. These series of "non directive cues" (Lutz and Ramsay, 1973) serve to indoctrinate individuals into citizenry. Also, by means of enculturation, they mediate the transmission of adult values to the young. They also are a symbolic representation of political and social ideas (Shermis and Barth, 1983; Everhart and Doyle, 1980; Ugrinovich, 1977).

Selected Literature Concerning Ritual and Typewriting Instruction

The Nature of Introductory Typewriting

Theorists agree that the central objective of typewriting is to teach people how to write proficiently by machine, whether for vocational or personal use (West, 1983; Macdougall and Roussie, 1983; Robinson, Erickson, Crawford, and Beaumont, 1979; Nanassy, Malsbary, and Tonne, 1977; Russon, 1973; Harms, Stehr, and Harris, 1973; Douglas, Blanford, and Anderson, 1973; Bilodeau and Bilodeau, 1969; Robinson, 1967; Rowe, 1965; Lamb, 1959; Tonne, Popham, and Freeman, 1957; Clem, 1955; Blackstone and Smith, 1949; Crawford, 1936).

The underlying notion of typewriting is utilitarian; it is for the sake of accomplishment. To this end, emphasis is placed on classroom organization, psychological principles of skill building, the recognition of individual differences,

and classroom management. The teacher must also ensure a reasonable amount of success. "Success must taste good, must not be too cheaply won, and must leave important resources for further learning" (Grambs and Iverson, p. 91).

Insofar as skill development is concerned, several principles of productive practice are addressed. Variations include trial and error, review of previous work, extensive practice, intensive practice, short periods of practice, learning by the part method, learning by the whole method, practice of the new with the old, and the point of diminishing returns.

The theorists believe that good teachers should be exemplars, demonstrating everything they wish the students to do. Teachers are advised to be punctual, develop orderly routines in the movement of paper, and to act like an office supervisor. Standards of conduct grounded in office behavior should be required of all students at all times. Goals should be established in direct relation to the predetermined standards required by prospective employers. In this way, students are encouraged to develop the right attitude and good working habits.

Ritual and Introductory Typewriting

The work "ritual" is rarely found in the documents produced by the theorists of typewriting instruction. This does not mean, however, that the notion is not addressed. Expressions like "classroom routines," "practices," repetitions," and "demonstration" pervade the literature. Time and again, teachers are advised of the effectiveness of practice and repetition to the centrality of typewriting skill. The adage "practice makes perfect" seems to align quite comfortably with the learning principles advocated.

West (1983) admits that the classroom swarms with hosts of things that can affect learning, varying from moment to moment, from one day to the next, from student to student, from one classroom activity to another. Such variations often

interact with each other. He does not care for this state of problematic spontaneity. He calls for "clean answers to instructional issues which require rigorous control applied to everything that can irrelevantly affect learning" (p. 12). In a sense, then, behaviours must become heavily ritualized in order to diminish those unappealing activities while learning to type by touch.

Summary

Ritual has been observed, analyzed, and documented in various cultural and pedagogic contexts. Meaning is given to reality through the manipulation of symbols and gestures. It is suggested that the ritual process itself, comprising phases or states, has a definite social structure which enables it to be understood. Often the structure is metaphoric. Within pedagogy, ritual is described as those repetitive behaviors which serve as ground for cultural conformity and a means of transmission of adult values to the young.

This study opens the question of the nature of ritual within introductory typewriting instruction. The methodological orientation for doing this becomes the focus of the next chapter.

Chapter 3

THE RESEARCH ORIENTATION

This study describes a typewriting setting, with a focus on ritual. Using an ethnographic orientation, it examines four cases of typewriting instruction conducted in Room 212 of McNamara Composite High School. Seven months of observation and participation were spent in this setting in order to provide context for the research study.

Introduction

Selection of the Site

The decision was made to conduct the study in a public high school. The proposal for the research study had been defended in May, 1985. Two choices were available. The pilot case could be conducted during the months of July and August with the actual study being conducted in September. Alternatively the pilot study could be conducted in September with the actual study being conducted later.

During the months of July and August, courses are offered in various public high schools in the city. These courses are made available to students who, for one reason or another, are unable to obtain them during the regular school year. Not all schools offer all courses. Each three-credit course offered is required to contain 75 contact hours in order to be acceptable for credit by the provincial Department of Education. Except for the compression of time, the content of each course offered is to be as similar as possible to those offered during a regular school year.

The Arrangements for Getting In

Sponsorship. Assuming that arrangements could be made, the summer months were selected for the pilot case. For the purposes of the research study, an accounting class was to be observed. Before entering the school and beginning the research, however, prescribed protocol had to be followed.

A setting was necessary in which to conduct the study. My advisor suggested McNamara Composite High School. On my behalf, she met with Harrison, the director of programs at the school and Janice, the Business Education Department Head. She asked them if they would agree to having an observer in the school during the approaching summer session. Tentatively they agreed, subject to a meeting with me.

Meanwhile, more paper work was being completed. The University and the surrounding school system have a written agreement outlining the policies and procedures for conducting research in schools. For this study, a research request was made to the Public School System entitled "Classroom Observation in a Senior High School Business Education Program" (Appendix A). In this request, it was necessary to provide the objectives of the research report, the time and duration of the study, personal anticipated value, anticipated value to the cooperating organization, and suggested contact personnel. Such a request was completed twice. The first time was in the Spring for the Summer Session. The second time was in the Summer for the Fall Session. The information remained constant with the exception of the times and duration of the project.

Access to the Site. On the day that the first formal request was approved, arrangements were made to visit McNamara Composite High School. This meeting with Harrison, Janice, Rose, and myself took place in April. Harrison had some reservations. He did not know at that point which schools would be

offering Business Education courses, a decision which would not be made until late in May. He mentioned that he would leave the decision of having an observer in the class to the discretion of the individual teachers. Janice was delighted, saying that she looked upon this event as an adventure. Rose said that it did not matter; that she would be teaching the same way whether or not she was being observed. I left the meeting wondering what courses would be offered during the approaching summer, their venues, and who would be teaching them. Harrison had promised notification of these details when they were confirmed.

Conducting the Pilot Case

Entering the Site. Nothing was heard from the school until June. In a telephone conversation during the third week, Harrison informed me that Introductory Accounting would be offered at McNamara High School and Introductory Typewriting would be held in another school on the other side of the city. Rose would be the Accounting instructor. This was ideal because Accounting was my preferred choice and I had already met Rose.

After speaking with Harrison, an attempt was made to contact Rose by telephone. This proved futile. On Tuesday, the first official day of Summer School, Rose and I met in the hallway as she approached Room 212--the typewriting room. She remarked that she remembered me from "somewhere." Upon refreshing her memory about our meeting in April, she said that she was under the impression that the study would not begin until September. She also casually mentioned that the accounting course had been cancelled due to low enrolments. In its place, Harrison had asked if she would teach introductory typewriting at McNamara Composite High School. She agreed. She stated that typewriting was being offered at another school in the city, suggesting that it would be a more appropriate venue to "find what I was looking for." Nonetheless

she extended an invitation to observe her class. I accepted with reservations. The course had shifted from accounting to typewriting. There was some initial disappointment. The notion of further research in typewriting did not arouse my interest. Frankly, I believed that there was nothing new to discover. It was simply not personally interesting. Yet the thought of losing the summer was not an attractive alternative. Stoically, a decision was made to use the summer session to conduct the pilot case. It would provide an opportunity to field test the research methodology, refine the process, and conduct the real research during the fall term.

How comfortable would it be to spend the summer in this locale after learning that the same course was in a higher socio-economic location in the city? The question became a challenge and the setting became intriguing.* After all, this was simply the pilot case. When the time came to conduct the actual study, there would be a wider variety of schools, subjects, teachers, and students from which to choose.

A Shift in Focus

When the research study was in the proposal stage, the notion of success in teaching was to be investigated. During the summer session of typewriting instruction it became obvious that more fundamental themes were emerging which contextualized success. Interviews with the teachers and students revealed the definition of success on a surface level. Passing grades, credits, and learning the keyboard by touch were some of the views expressed.

The focus on the notion of success shifted to something deeper in Room 212; that which kept the room intact. Through the process of consistent and

*A biographical note. A lower-class environment is familiar. My socio-educational experiences are grounded in most of the issues faced by individuals who seek an education against seemingly insurmountable odds.

systematic observation, other intriguing issues emerged. Two alternatives were open. The research study could remain at one level, continuing to secure reiterative information about success. Conversely, the research could attempt to examine deeper themes and their relationship to typewriting instruction. The latter route was chosen. Consequently a meeting was held with the thesis supervisory committee to request permission to pursue the shift. They agreed that this shift merited further investigation. Permission was kindly granted for the digression from the initial notion of success to the deeper emergent themes.

The Research Design

This research study is designed to provide a cross-case comparison among four introductory typewriting cases. Each was held in Room 212 in McNamara Composite High School. Figures 4 and 5 provide a graphic representation of similarities and uniqueness among the four cases. Figures 6 and 7 provide a graphic representation of similarities and uniqueness between Case I and Case IV, the traditional typewriting course prescribed by the Provincial Department of Education Curriculum.

Generalities and Similarities Among the Four Cases

Figure 4 graphically depicts the generalities, or those items which remained constant in the pilot case and the three succeeding cases.

Location. The location of each case was Room 212, McNamara Composite High School.

Model of Typewriter. With the exception of three students in Case IV, each student had access to a beige, Silver Reed model of typewriter which s/he used for the duration of the course.

	CASE I	CASE II	CASE III	CASE IV
<u>Generalities</u>	TYPEWRITING	TYPEWRITING	TYPEWRITING	TYPEWRITING
Subject	Room 212	Room 212	Room 212	Room 212
Location	Silver Reed	Silver Reed	Silver Reed	Silver Reed
Brand of Typewriter	Yes	Yes	Yes	Yes
Desk/Chair/Typewriter	Female	Female	Female	Female
Gender of Instructor	Keyboard	Keyboard	Keyboard	Keyboard
Structure of Course	Tabulations	--	Tabulations	Tabulations
(Sequence)	Correspondence	Correspondence	Correspondence	Correspondence
	Reports	Reports	Reports	Reports
Rented Textbook	Yes	Yes	Yes	Yes
Expressed Value of Course	Future	Future	Future	Future
Expressed Meaning of Course	Use	Use	Use	Use
Unit of Time Measure	Minutes	Minutes	Minutes	Minutes

Figure 4
Generalities of a Four-Case Comparison

<u>Uniqueness</u>	CASE I	CASE II	CASE III	CASE IV
Instructor	Rose	Leslie	Janice	Janice
Length of Instruction	75 hours	30 hours	40 hours	75 hours
Duration of Instructional Period	3 hrs. 10 min.	2 hours	56 minutes	1 hr. 45 min.
Full Cycle of Instruction	6 weeks	6 weeks	8 weeks	18 weeks
Days of Instruction	MTWThF	MWF/TTh	MTWThF	MWF
Course Title	Typewriting	Keyboarding	Keyboarding	Typewriting
Keyboard Presentation	Serially	Simultaneous	Simultaneous	Serially
Student/Teacher Ratio	21:1	12:1	14:1	23:1 28:1*
Student Gender Ratio (M:F)	1:2.5	3:1	13:1	1:1.3 1:1.8*
Clientele	High School	Middle-Managers	Returnees (20+)	Returnees (20+)
Provincially Assigned Credits	3	--	--	3
Grading	100%	No Grades	Success/Non-Suc.	100%
Students Seeking Credit	Yes	No	No	Yes
Textbook	Gregg Series 7	Mastering K.S.	Mastering K.S.	Greg Series 7

*This number changes because Janice permitted five students from her morning class to transfer to the afternoon session.

Figure 5
Differentials of a Four-Case Comparison

	CASE I	CASE II
<u>Generalities</u>		
Location	Room 212	Room 212
Duration of Instruction	75 hours	75 hours
Accreditation	Five Credits	Five Credits
Course Title	Introductory Typewriting	Introductory Typewriting
Format of Course	Keyboard	Keyboard
(Sequence)	Tabulations	Tabulations
	Correspondence	Correspondence
	Reports	Reports
Rented Textbook	Yes	Yes
Clientele	Students Seeking Credit	Students Seeking Credit
Expressed Value of Course	Future	Future
Expressed Meaning of Course	Use	Use
Unit of Time Measure	Minutes	Minutes
Grading Policy	100%; 50% to pass	100%; 50% to pass

Figure 6
Generalities of a Dual-Case Comparison

	CASE I	CASE II
<u>Uniqueness</u>		
Session	Summer	Fall
Instructor	Rose	Janice
Age of Clientele	Mainly Teenagers	Mid-Twenties +
Occupational Status	High School Students	Unemployed; Returnees
Time Period of Instruction	3 hours 10 min/day	1 hour 45 min/day
Days	MTWThF	MWF
Time	Compressed	Dispersed
Time of Instruction	Mornings	Afternoons
Student:Teacher Ratio	21:1	21:1 28:1*
Student Gender Ratio (M:F)	1:2.5	1:1.3 1:1.8*

*This number changes because Janice permitted five students from her morning class to transfer to the afternoon class.

Figure 7
Differentials of a Dual-Case Comparison

Gender of Instructor. The pilot case was instructed by Rose, Case II was instructed by Leslie, Cases III and IV were instructed by Janice. All three instructors are female.

Sequence of Course Instruction. Each instructor followed the sequence as outlined in the provincial curriculum guide for the first three modules. With the exception of Case II, the keyboard was presented, followed by tabulations, correspondence, and reports.

Rental Policy of Textbooks. Students pay a rental fee for the typewriting textbook at McNamara Composite High School. They are charged \$25, \$20 of which is refundable if the textbook is returned in good order.

Uniqueness and Differentials Among the Four Cases

Just as the four cases were similar in some elements, there were differentials among them. These differentials are graphically portrayed in Figure 5.

Instructor. In the pilot case, Rose was the instructor. Case II was taught by Leslie. Cases III and IV were instructed by Janice.

Length of Instruction. The pilot case and Case IV were traditional typewriting three-credit courses. As such, the length of instruction was 75 hours. Case II, an abridged version, involved 30 hours. Case III, also an abridged version, involved 40 hours.

Duration of Instructional Period. The pilot case involved three hours and 10 minutes. Case II involved two hours. Case III involved 56 minutes. Case IV involved one hour and 45 minutes per period of instruction.

Full Cycle of Instruction. The pilot case and Case II encompassed six weeks. Case III lasted eight weeks. Case IV lasted 18 weeks.

Days of Instruction. For the pilot case and Case III, instruction was daily--Monday to Friday. In Case II, instruction alternated--Monday, Wednesday, and Friday of one week; Tuesday and Thursday of the next. In Case IV, instruction occurred on Monday, Wednesday, and Friday of each week.

Course Title. The pilot case and Case IV were entitled *Introductory Typewriting*. Case II was called *Keyboarding* and Case IV was called *Keyboarding for Clerk Typists*.

Keyboard Presentation. When the keyboard was presented, in the pilot case and in Case IV, the alphabet was presented in its entirety before the numbers were introduced. In Cases II and III, the numbers were presented simultaneously with the alphabetic keys.

Student/Teacher Ratio. In the pilot case, there were 21 students. In Case II, there were 12 students. In Case III, there were 14 students. In Case IV, there was a shift. When the class began there were 23 students. Because Janice permitted 5 students from her morning class to transfer to the afternoon session, the ratio increased to 28 students.

Student Male/Female Gender Ratio. In the pilot case, the male/female ratio was 1:2.5. In Case II, the ratio was 3:1. In Case III, the ratio increased to 1:13. In Case IV, there was another shift. When the class began, the ratio was 1:1.3. Because Janice permitted five students from her morning class to transfer to the afternoon session, the ratio increased to 1:1.8.

Clientele. In the pilot case, the clientele comprised mainly teen-age high school students who would not be able to take this course through the regular school year because of timetable conflicts. Some older students were planning to enter the local community college. For them, this course provided an introduction to the domain of computers. Still others were university students. They wanted to learn to type their own reports.

In Case II, the clientele comprised middle-managers from the City Utilities Corporation.

In Cases III and IV, the clientele comprised older individuals who were returnees to the educational system. For some, this course was a step toward employment. For others, it was a required course within the traditional high-school diploma program.

Provincially-Assigned Credits. In Cases I and IV, the total number of credits which could be accumulated were three. No credits were given in Cases II and III.

Grading. In Cases I and IV, the grade results were based on one hundred percent. This grade was accumulated through scores on assignments, technique, timed writings, tests, and a final examination. In Case III, the grade results were polarized--success/non-success. In Case II assignments were not scored and no grades assigned.

Textbook. The textbook used in Cases I and IV was entitled *Gregg Series 7*. The textbook used in Cases II and III was *Mastering Keyboarding Skills*.

The Parallels of Cases I and IV

Cases I and IV represent an integral component of the provincial curriculum. Students enroll for credit purposes. These cases have their own

similarities and idiosyncrasies. Figure 6 displays the information that they are parallel in location, duration of instruction, accreditation, course title, sequence of format, textbook rental policy, clientele, expressed value of the course, expressed meaning of the course, units of time, and grading policy.

Some of the inherent differences, as outlined in Figure 7, include the session in which the course is offered, instructor, age of the clientele, occupational status of the clientele, time period of instruction, days of instruction, time of instruction, student teacher ratio, and student gender ratio.

Gathering the Information

During the seven months of investigation, several techniques were used to gather information. The research protocol developed was an amalgam of those advocated by qualitative methodologists (Lofland and Lofland, 1984; Miles and Huberman, 1984; Yin, 1984; Agar, 1980; Manheim, 1977; Glaser and Strauss, 1970). Observing and participating with the individuals in Room 212 was central. Formal and informal interviews were conducted inside and outside the site. Photographs were taken. Documents were photocopied. Primary and secondary field notes were written.

Participant/Observation. For the purposes of the study, it was necessary to watch the activities in Room 212 as well as participate in some of the mundane ones. It also became critical to establish and sustain some type of comfortable mutual trust relationship with the teachers and students. This required keeping the class as "natural" as possible with a minimal amount of disruption. It also meant sustained visibility--being in the room often enough so that I would not be perceived as a novelty.

Watching is not as easy as it sounds. It involved being at the site a half-hour before the class began and lingering a half-hour after it ended. The purpose

of this was to provide a glimpse into how the individuals made themselves ready and their reactions after. It meant finding an ideal location in the room that satisfied the teacher yet did not disturb the students.

A trust relationship is essential in this type of research. Part of the technique involves being perceived as a participant in the classroom. This can be awkward, particularly since the researcher is neither the teacher nor a student. To participate in this classroom and encourage mutual trust, I engaged in several activities. These included carrying documents from one room to another, cutting a paper, and repairing a filing cabinet drawer that had fallen off its track.* On occasion, the teacher asked if I would help students who were having difficulty. Several times I was able to point out parts of the machine and help in setting margins.

At times the teachers asked for my advice during the sessions. In one instance one of the teachers requested, "David, can I have you go to the front so I have a teacher figure up here?" I complied. Another teacher informed the students that she was learning new things from me.

Document Gathering. During the course of the research project, I became a veritable pack rat to support my observations. When the teachers gave tests, I garnered and duplicated them for my records. I obtained samples of forms which were distributed as well as copies of assignments submitted to the teacher for grading. Course outlines, lessons plans, and course evaluation materials completed the exercise.

*The drawer had been removed from the cabinet and was lying on the floor, directly in the path of traffic. It posed a health hazard to anyone entering the room.

Interviewing. A crucial element of ethnographic research is the interview. Over the span of seven months, three formal, taped interviews were conducted with each teacher. As well, five students per class (20 in total) were interviewed formally. In addition, information was received in informal situations--standing in the rain, coffee in the cafeteria.

In almost every case, the teachers were interviewed in Room 212, after the students had left. The room was quiet enough to enable our voices to be clear for later transcription. Also, it was felt that the teachers would be more comfortable speaking in a familiar setting.

The locale of the student interviews varied. One was held in Room 212. When transcribing the tape, a decision was made not to conduct further interviews here because the background noise of the machines often overrode the voice of the informant. Sometimes the interview was held in the little room located off Room 212. It was small and private. On occasion we would be interrupted by teachers coming in, looking for reference books. At other times Harrison was gracious enough to permit us to use his office. It was quiet and private.

The time of the interviews also varied. When interviewing the teachers, it was almost always after the session was over. Some students were interviewed before class began, during the break periods, and after the session was over.

Student interviews were by invitation. A student would be approached personally and asked if he or she would be willing to speak about the experience of learning to type. A random selection in each class was made, attempting to have an equal number of male to female students. There was an initial fear of the tape recorder. It was necessary to reassure the informant of anonymity. He or she was informed at the beginning of the interview session that the only person who would be listening to the tape would be the transcriptionist--me. Also, my

information provided would not be returned to the teacher in an identifiable manner.

The teacher interviews were also by invitation, though less spontaneous. When meeting with each teacher during the first session, the point was brought up that at various points during the course, a formal interview would be appropriate. Each teacher agreed.

Interview guides were prepared for the teacher interviews (Appendices B, C, D, E) and the student interviews (Appendices F, G, H). In some cases, the teacher requested the guide in advance so that some thought could be given to possible answers. Rather than jeopardize the interview, I complied with this request. In the case of the students, the guides were not distributed in advance.

Some of the questions contained in the interview guides for the teachers included: why the individual chose to become a teacher; how an ideal teacher would be described; a self-description; a description of the average male student; a description of the average female student; the importance of typewriting in the life of an individual; a description of the teacher's teaching style; areas of disappointment and regret in the teacher's career; any changes which the teacher had made during her life; words of advice for novice teachers; a step-by-step procedure for determining the final grades of the students; and the psychological and pedagogical effects of having a researcher in the classroom on a daily basis.

Some of the questions contained in the interview guides for the students included: a description of the experience of learning to type; other activities to which typewriting could be compared; what they would do differently if they were the instructor; the importance of grades; their reasons for taking this course; whether they found typewriting valuable at the present time; their expectations of the course; their description of an ideal teacher; their description of an ideal student; a description of their teacher as a teacher and as a person; a self-

description as a student and as a person; the type of atmosphere which is necessary for a course of this nature; and their expectations of life.

A questionnaire was also distributed to the students (Appendix I) as a confirmatory measure. Six questions were asked, including: a comparison of the typewriting course to another course which they had taken; what they really liked about the course; what they really disliked about the course; their expectations of the course; any changes they would make in the class; and any recommendations they would make to typing teachers through a third party.

Analysis of the Data

Analysis of the data began relatively soon after entering the site. Late into the evening, I would re-read the transcribed notes, looking for themes and patterns. In the initial stages of the pilot study this was a difficult task because of a lack of focus. By the end of the summer, however, some definite themes emerged.

A conceptual schematic evolved (Appendices J, K, and L depict the shifting of the themes, from primary to secondary and peripheral ones). The schematic began with the information which was to remain fixed throughout the study. Four cases were mapped on a quadrant. The question to be addressed was which information should be placed into the center of this quadrant.

In the initial stages of the pilot stage, it was thought that there were three environments within Room 212: the teaching environment, the learning environment, and another environment between them which was called the "rheality" environment. The term was coined as a combination of two words, rhetoric and reality.

As the summer passed, an analysis of the data was revealing that the teaching and learning environment were almost the same. Teachers and students

both had a philosophy of instruction, instructional expectations, word and deed activities, and avenues of evaluation. On a deeper level, the "reality" environment was revealing covert themes. These included the use of ritual, the use of time, the use of mimesis, and the experience of learning to type. Within each case were variations on these themes.

Further abstraction of the data, confirmed by triangulation, was the predominance of one theme--ritual. Ritual governed time and space, was dramatically evidenced in mimesis by each teacher and responded to by the students, and shaped the experience of learning within Room 212. Figure 8 depicts the schematic in its final form.

Coding the Data

The task of coding the data according to the dominant theme, subthemes, and case-by-case variations occurred after the study was completed. To maintain the purity of the original notes, two copies of 1,300+ pages were reproduced. The original notes were filed away.

Two systems were used in coding the data. The first was colour and the second was numeric.

The Colour System. Using distinct colours, each page of the field notes was re-read. When passages which related to the themes occurred, they were highlighted.

The Numeric System. After the field notes had been colour-coded, they were read again. This time, the page and lines numbers of the passages which related to the themes were written down. In addition, any anecdotes which appeared to provide context were also noted by page number. A title was also given to these anecdotes.

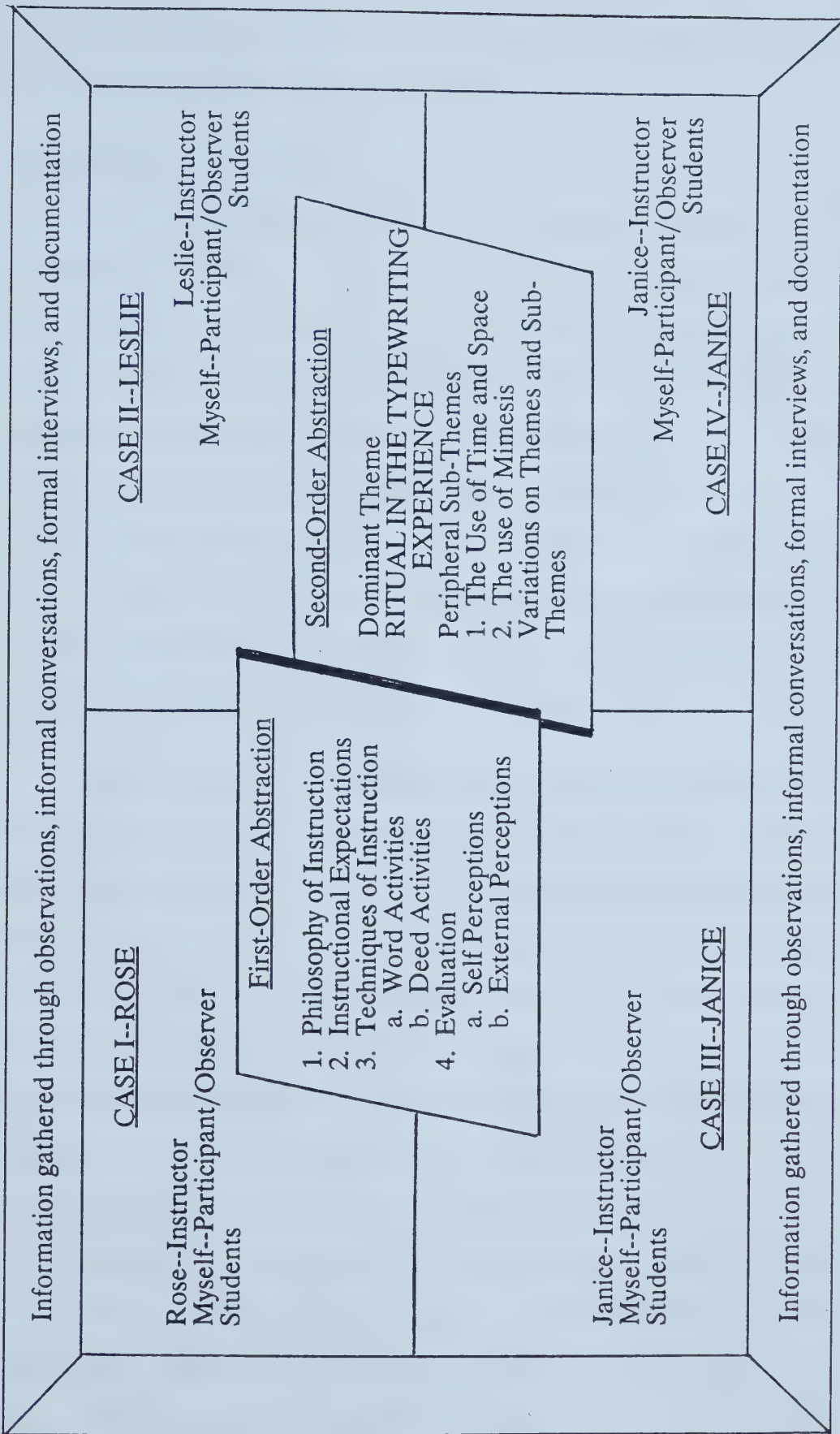


Figure 8
Schematic Representation of the Research Study

Once this dual coding task was completed, these pages were reproduced and the original ones filed for safe-keeping.

Writing the Research Study

Gathering information for the dissertation required a research methodology and design. The shape, character and presentation of the final report, being of equal significance, also required method and design. The protocol outlined by Lofland and Lofland (1984) and Yin (1985) provided appropriate guidelines for this task. They recommend that the author of the research attempt to meet the requirements of the audience. In this case, this would include members of the dissertation committee. A second audience would include business education teachers, particularly those who teach typewriting. The final report should also provide an accurate portrayal of the setting so that the reader could follow and understand the underlying logic.

Withdrawal and Contemplation. The writing of the report spanned two years after the observation period ended. After the data had been coded according to the thematic analysis, an attempt was made to write the introduction to the study as well as some of the findings. It could be called my period of provisional writing. It was a miserable failure. The pages produced looked rushed and piece-meal. A period of time was needed to contemplate and reflect upon the data and consider the implications most meaningful from the study. Time was also necessary to determine how the isolated pieces of data would fit into the context of the overall structure of the final report.

A return to employment in New Brunswick provided the necessary hiatus. Not a word was written for several months. Yet the thoughts of the dissertation would return sporadically. At various moments my mind would return to the notes, as well as a possible framework for them.

Writing Again. During the Fall, following Yin's (1985) linear-analytic approach, Chapter 1 was re-written according to suggestions made by the dissertation supervisor during the previous summer. A mental outline of the final report was maintained in my head. If Chapter 1 would prove acceptable to my supervisor, Chapter 2 would follow on the writing agenda.

My thesis supervisor, after having read Chapter 1, requested a concrete outline. I began to comply with this request. During this period I became ill. I debated finishing the document, deciding eventually that it would be a positive gift to my family. My supervisor was informed of the decision to continue writing. She suggested that I adhere to the outline but not necessarily write in the order of it. I therefore abandoned the linear-analytic approach in favour of writing the findings. The chapter on the methodology would be done later. By the completion of the report, the sequence would have been as follows: Chapter 1, part of Chapter 2, Chapter 3, Chapter 4, re-writing Chapter 4, Chapter 5, Chapter 2, re-writing Chapter 4, Chapter 2, and re-writing Chapter 5.

Writing was a struggle. Lofland and Lofland suggest that an effective final report must avoid protocol and segregation errors. The first type of error surrounds data excess and analytic excess. In the first instance, there is a failure to provide, explain and summarize the details of the data. In the second instance, there is a failure to provide sufficient details of the richness of the data; about what happened in the study. A segregation error is one in which there is failure to achieve interpenetration of data and analysis. Every attempt must be made to convey a sense of balance and wholeness, an alternation of description and analysis. The analysis should evolve from the data, not merely be reduced to an addendum.

This balancing process required an interplay between writing and analysis. It meant the determination of an analytic construct within which the data found meaning. It further involved collapsing the data to "fit" the construct without having the construct undermining the richness of the data. There was no linear sequence. Analysis continued while the report was being written.

Reflections

The nature of ethnographic research is not without its challenges in the practical and ethical domains. Because of the rigorous demands of triangulation, the information gathered tends to be grounded and trustworthy.

Practical Challenges

Ethnographic research is extremely labour-intensive. Data are gathered through sustained observation, intensive formal and informal interviews, participation in the site, and documentation collection. This requires a commitment of time. When there is activity within the site, the researcher should be there. During those times when I could not be at the site, because of a debriefing session or periods of moodiness, I wondered what was occurring there that would be valuable to the study.

Almost every lesson was taped. Transcribing these lessons and the interviews took an inordinate amount of time. I would leave the site, return home, bolt down something to eat, and head straight for the typewriter. Every evening during the early months of the study I spent in the basement of my home, weaving the tapestry of primary field notes and taped words. It was not uncommon to work in this manner until two or three o'clock in the morning. The basement was damp but private. There were times when I dreaded going down into that room. I knew I would be locked there for hours, the irony being that I

had structured my own prison. I justified this locale, however, by telling myself that one thing which my family did not need was to hear repeated playbacks of the tape recorder while I transcribed. Family life was eroding nonetheless. My social life gradually disintegrated. The practical elements of the study were consuming me.

Ethical Dilemmas

Even more bothersome were the ethical dilemmas which I faced doing the research. I was privy to information from the teachers of which the students were not aware, from the students of which the teachers were not aware, from members of the administration of which the teachers were not aware, and from the teachers that the administration was not aware. Such information became part of the field notes. Many times I did not know what to do with it.*

Not being the teacher or a student helped me to increasingly lose my identity. At one point, during the bus ride to the site, I kept reinforcing out loud that I was a researcher. The other passengers must have thought that I had lost my mind.

One day I had had enough. I had seen and heard things in the class that I thought were not appropriate. It was two miles from the site to the university, where I had arranged for a de-briefing session. I was angry. As I walked over a bridge towards the university, I was tempted to throw my brief case containing the field notes and the tape recorder into the water, then walk away. I did not, however. The session with my advisor helped me see that I was identifying too heavily with the students. In a sense, I was going native which could compromise the research. She also recommended that I remove myself from the site for at

*For example, I was made aware that the school was going to dismiss one of the teachers. I also lived with the fear that any information which I gained in her class would be used as evidence for her subsequent outplacement.

least a week. I was only too delighted to comply. I telephoned the teacher, telling her that I needed time to reflect on the field notes, which was not too far from the truth. The reflection was on the relationship between myself and the study and how I was being changed by it.

I was also concerned with the relationship between the individuals, particularly the teachers, and myself. They would express their fears and concerns to me. I was becoming a type of father-confessor and was not comfortable in this role. I tried to discourage it by leaving quickly after the session was over. Another time I changed positions within the room so that I was not easily accessible. This tactic proved unsuccessful.

It was impossible not to become involved in the informants' personal lives. Always in my mind was the notion that if I gave advice or consolation, would the research study be compromised? This thought never left.

They trusted me. It was disturbing, wondering how elements of the study could be fictionalized so as not to betray that trust yet be true to the research.

My ethical dilemmas were classic ones, as described by Johnson (in Sieber, 1982). Resolution to a series of questions was obligatory in order for the final document to be written properly. Care had to be taken to fictionalize without falsifying the identity of the location, the identities of the informants. Thought had to be given to the consequences of discovery. Many a night was spent thinking about what would happen to the lives of the teachers as a direct result of this report. Speaking with my committee reinforced the notion that, in spite of the repercussions, the truth had to be told. I would have to live with the results.

The language of the document was also critical. Consideration had to be given to the words so that they would not be emotion-laden. The language must describe and analyze, avoiding psycho-analytic evaluation. Through the process of

re-writing, some of the unflattering characteristics were addressed generally; then they were treated specifically.

One of the tantalizing dangers of this type of research is to "rip and run." At several points during the data gathering, as well as during the writing, I considered whether the individuals in the site would welcome another ethnography. Would they ever want to see a participant-observer again?

Doing the research and writing the report has been a long and arduous task. At this point, I am not sure whether I would want to do this again. Becoming the instrument of the research means laying oneself open to be played upon. I may never know the results nor the effects of this document. I can only hope that it makes a difference in those who choose to read it.

And now, welcome to the rites of Room 212.

Chapter 4

THE RITES OF ROOM 212--PART I

Each lesson or episode of instruction occurring in Room 212 is not unlike many others at McNamara High School. It is located within the confines of four walls. It includes individuals with definite roles. One individual is a teacher. The others are students; some who refer to themselves as "typers." Students are here to learn to type. The teacher is here to instruct them.

The uniqueness of a typewriting course is to be found in devices which occupy a prominent place in the classroom--typewriters. There is one at each desk to serve and be served by each student. The teacher does not have one.

The First Day--Forms and Formalities

The first lesson in Room 212 brings with it certain formalities and responsibilities. The teacher welcomes the students and introduces herself. She distributes forms and collects information from the students. Also she acquaints the students with the typewriter and the content of the course. The technique for completing these tasks depends on school policy coupled with teacher preference.

The Introduction

Leslie and Janice write their names on the chalkboard before the students arrive. Rose prefers to wait until everyone is seated. Then she writes it as she introduces herself. Rose makes a special point of telling the students that she likes to be addressed by her first name. She and Leslie provide home telephone numbers.

Sometimes a brief professional history is provided. When this is done initially, she speaks of her previous places of employment as well as duties there. Generally, thought, bits and pieces of this history are provided in story format throughout the duration of the course.

The Documents

A crucial part of the introductory session is the distribution and collection of forms. One teacher may distribute these forms as each individual student arrives, telling him or her to wait for directions. Another teacher may have the forms stacked in small piles on the side counter. When all students have arrived, they are directed to this location to pick them up. Still another may decide to distribute the forms herself after all students are seated.

Often the forms are pre-designed by the school. On occasion, the teacher designs the form herself. One document provides an orientation to the session. Another requires completion for textbook rental. It is school policy that students pay a fee to rent a typewriting textbook for the session. A portion of this fee is refundable at the end of the course if the textbook is returned in good condition.

A final "Teacher Information Sheet" (Appendix M) requires personal data, current registration, educational background, and future plans. A variation on this form (Appendix N) asks if the students have had previous training in typing, what they specifically wish to learn, and what their expectations of the course are.

Sometimes a teacher may wish additional information which is not covered in the document. Instructing them to place their responses on the back of the Teacher Information Sheet, she asks several questions.

- (a) Have you had typing before? What level? How long ago?
- (b) Do you have a typewriter at home? Manual? Electric? Electronic?
- (c) Why are you taking typing? Why are you here today?

(d) Do you like anything special about yourself you would like to tell me that you want to be kept confidential?*

The students may be given time to complete the forms during the session. Otherwise, they take them home, returning them at the next session.

An Overview of the Course

After the documentation has been collected, she presents an overview of the typewriting course. She distributes a course outline (Appendices O and P) containing a brief description of the course, the course topics, course objectives and competencies, the marking scheme, supplies and text, and sometimes a word of caution.

The written description informs the students that this course is designed to help them gain facility on the keyboard. Upon completion they should be able to type a minimum speed of 25 net words per minute. Work will be distributed in pre-arranged copy, rough draft and handwritten form. Punctuation and word-division skills will be developed.

Leslie decides to include a narrative statement of intent, which reads,

It is our intent that you enjoy the process of learning to type and that you become comfortable using the typewriter as a tool. We wish to assist you in gaining enough skill that when you leave the class you will be determined to continue using the techniques learned and practiced in the classroom.

While the students read the outline, the teacher explains it. Determined to stress the importance of typewriting without looking at the keyboard, she may say, "If you look, you don't pass." She may also remark that she is going to teach them how to type better than they could today.

*An interesting question in light of its notion of confidentiality. The teacher suggested a possible response. Some students may be quite nervous and prefer not to be asked questions in class.

A lot of you could hunt and find a lot of letters. You may be able to type as fast as I require at the end of the course just by hunting and searching, but I don't produce those kinds . . . I produce TYPISTS!

She stresses that if they learn the way that she teaches, using the touch system, they will be able to type more efficiently than if they used the "Columbus--the search-and-find" system. She informs them that the first couple of weeks will be used for "getting used to the keyboard." After this time the skill will be used to do "things that are meaningful, like math notes, lab reports for chemistry, and business letters . . ." She admonishes that she can "get pretty rough" and expects them to produce good quality work. As the course progresses, she promises to grow with them.

A student asks how they are to be evaluated. She may be inclined to preface her remarks on evaluation with "I might give you this" or "I might give you that." She tells them they will earn three provincial credits if they score a mark of 40 percent or higher. She advises that 50 percent or higher will provide credit as well as demonstrating that "you will have a very clear path and a commendation for you that you are able to handle the next level." A grade below 40 percent indicates that the course should be repeated. Tests are to be administered at various intervals to measure technique and competence.

She likes to observe their technique regarding work habits, their determination to complete tasks, and whether they are using the typewriter in the correct manner. Sometimes the technique score helps a student to be successful. As she explains,

The technique mark is mine. I will use it according to those observations as we go through the course. A student may have earned 48 percent, may have worked terribly terribly hard all through the term, has a score of 48 percent and I have 10. So . . . if they have remained really dedicated, worked very hard, I often will round that mark up a little bit.

Not all the courses are evaluated.* For those requiring a numerical grade, the teacher admits that she is reluctant to do this. She diverts the possibility of "coming up with a mark" on the shoulders of others--usually the Department of Education.

This segment of the lesson ends by discussing what she jokingly calls "the most important part of the course--when do we take our coffee breaks." There is to be a respite of 15 minutes for every hour-long class session.

She intends to have students introduce themselves to each other but this does not happen. Time is passing. Before the introductory session ends, she would like to begin teaching the keyboard, particularly the home row; the keys which provide a resting place for the fingers when they are not in motion--a s d f j k l ; and the space bar. As well, she wishes to present the mechanics of using the typewriter. This includes turning the machine on and off, insertion and removal of a sheet of paper, proper hand positioning, and body posture at the typewriter. To make the machine less intimidating, she prepares the machines in advance. Often she sets the margins. Frequently she removes the black plastic typewriter covers, hanging them over the back of the chairs. On occasion, she inserts a fresh sheet of white or yellow paper.

The Ritual of Keyboard Presentation

She presents each new typewriter key in a distinct manner. She seldom varies the words and motions used. On the chalkboard, she writes the letters of the keys to be covered today. Facing the students, she holds up her hands, moving each finger to correspond to the appropriate key. Each finger is given a name, according to the following system:

*Because of voluntary attendance, the managers are not to receive a numeric grade. Leslie says, "This is an informal class and I won't be evaluating you. I won't be sending a report card home to your wife, or your family, or your friends."

index finger, left hand	f finger
middle or third finger, left hand	d finger
ring or fourth finger, left hand	s finger
little or fifth finger, left hand	a finger
index finger, right hand	j finger
middle or third finger, right hand	k finger
ring or fourth finger, right hand	l finger
little or fifth finger, right hand	semi finger

The language of these new fingers is critical; by it, she introduces the location of each new key. For example, when later presenting the letter p, Rose says, "With what finger do you type the p? The semi-finger. Good. Whenever I type the p, my elbow goes out but don't let yours go out. It's a case of do as I say, not as I do."

The textbooks have not been rented yet. Rose has duplicated three pages and provides them as handouts. She paces them through a line from the first page of the handout. She says, "Let's leave our typewriters off. This is what you're reinforcing to yourself so you don't look at your fingers." She calls out the line while they strike an inert keyboard. She instructs them to turn their typewriters on. She calls the line again while they type it. Before presenting the next key, she will ask "Are your typewriters on or off?" Perched at her desk, she waits for a collective response, then continues with the new key.

After three new keys are presented, she assigns lines. They type for approximately 15 minutes. She moves throughout the room, adjusting wrists and shoulders, and answering individual questions. She returns to her desk. She asks if their machines are on or off. They oblige. She says that typing is a good skill to have and that "the world would not go on if every typist quit." She admonishes them to "do your best, you'll get a good mark, and be extremely satisfied because typing is useful for you."

By the time the session is over Rose has presented the home row. The session ends as she reminds them where they may rent their textbook for tomorrow's class.

Janice has a unique system for presenting the keyboard. She takes a straight-backed chair and places it parallel to the board. Sitting down, she says, "Now it would be logical that some letters are used frequently but we've got four rows on the keyboard and quite central to that would be the second row." On the chalkboard ledge is a picture of a typewriting keyboard. Janice places both hands against the picture, stretching her fingers so that the appropriate fingers are placed on the home row keys. Given to some humour, she continues speaking.

So our hands are going to be placed on the second row. On our right hand, we're going to have the j, k, the l and the semi-colon. Notice that our thumbs are, as they say, left hanging down. Now the thumb is going to operate the space bar down here at the bottom and it's a long bar, you can't miss it. The right thumb is, you tap the space bar with the side of the thumb and we'll constantly attempt to keep our hands on the home row position. That's where our hands will stay, forever and a day, from now on when you go home.

She holds up her index finger, left hand. "This isn't your pointer finger. You're going to learn that this is your f finger." Unclenching the first and holding up each finger in turn, she continues, "and this is your d finger and this is your s finger and so forth, all right?"

The students do not type yet. She tells them that, when their hands are on the keyboard, they should be pointed down and not tense. They should be slightly curved, "but not as if you have to push the key right through the whole typewriter. The electric machine responds quickly and easily and you can paw, paw, paw at the key as you are working through, all right?" She asks them to place their hands in their lap. She points to the chart again. "Now, up on the keyboard, and I'd like you to get the f and j finger located. Look down, it's okay, you have to look.

Hands back in your lap, now up on the keys, and don't look." This exercise is repeated several times.

Although the typewriters are on, the students do not type. She presents the return key. On the chalkboard, she has drawn a little diagram resembling this key. A straight-backed chair is in the middle of the platform, parallel to the chalkboard. Janice sits as she instructs.

Now, way over here on the right-hand side of your keyboard, you will see that you've got a left, a reversed-left L key which has a RETURN on it and that key is operated with the little finger of the right hand. Now, you're going to be looking when you need to start a new line or have your paper come up, you strike that return key which is way over on the right-hand side, and it advances your paper up. It also brings your element back to the start of the line. Now the return key will show you, your hands will reach and then you'll come back and your pointer finger will rest on the j. So it's really important that you touch and then keep the j finger close and then bring it back. Let's just try an exercise.

With her left hand in her lap, her right hand has been moving in the air. Now the students strike the keyboard for the first time. Janice has moved from the chair and is circulating the room. They are alternating between the letter j and return. About a minute later she tells them to stop. "All right. Let's do some typing now. Hands up on the home keys and let's work your fingers over."

As she speaks facing the class, she holds both hands straight out in front of her. When referring to a new key, she paws the air with the appropriate finger. She has been standing on the platform. She moves off and begins briskly walking up and down the side aisle. She calls loudly.

Under your two pointer fingers are the letters f on your left hand and j on the right hand. And you're going to have to actually type a space, so you're going to have to, in your mind, say SPACE as you go through your work. So let's just try this. f f f SPACE f f f SPACE, use your right hand thumb as you type the space.

Her voice level has accelerated over the sound of the clacking machines. She does the letter j in the same manner. She ends a line with, "and return." This routine is repeated as she introduces the home-row keys. With each new

character, she adds the previous key during the vocal exercise. She keeps the momentum of the exercises by exclaiming, "Let's find the letter k. Come on! Hit it! Move it! We've only just begun. Come on! Keep those fingers just a little closer to the home keys. The class is really burning now."

After the home-row keys are presented, Janice asks them to remove their paper without a sound, and to turn their machines off. To end the session she sings, a la Perry Como, *Dream Along With Me*. She asks the students to close their eyes and mentally go through the letters that have been presented. First with the left hand, then with the right. The students make the motions with their hands in their laps.

It is time for the session to end. She reminds them to pick up their textbook before the next class. They are advised to practice, "even on a table top. But close the door. They'll think you're crazy if they come by and you're typing on your table." She tells them to go through the drills on the handout. As the students collect their materials and leave the room, she says, "I hope you will enjoy your typing class. I certainly will do the best I can."

Leslie is not as cryptic as Rose nor as demonstrative as Janice. She prepares Room 212 for the managers. Covers are removed from 10 machines. A sheet of white paper is inserted into each typewriter. Textbooks are open and inside book holders. Margins have been pre-set. After today's lesson, she will make arrangements to have coffee at the back of the room for these individuals during their break. She assures them that "if you want to talk with me before or after class, I'll be available. I want this class to be informal. I don't want you feeling uptight." She asks them to look at the book which is open to their right. She speaks from the aisle.

Following the information in the text, she addresses pica and elite type. She makes reference to the possibility that the computers which they will be using

in their work place will have another size of type. While she speaks, a few students toy with their machine. She asks them to space over a few times, even though she has not officially taught them about the space bar. Bells start ringing. Leslie acknowledges this by saying, "We'll go on to that in a few minutes."

She is standing on the platform. She says that one of the skills they are going to acquire is learning to listen for the bell and deciding whether or not to end a word or divide it. Then she continues, "The space bar is the long bar at the bottom of your typewriter and there you progress from one point to another." She begins moving from student to student, pointing out the location of the space bar.

Like Rose, she teaches them how to set margins arithmetically. She has drawn a horizontal line on the board, about one and one-half feet in length. Pointing to the line, she faces the students, saying,

What we're going to do is learn to set margins. For the first little while we're going to be using a 40-space line and really, what that means is you are going to have an equal, about an equal number of spaces to the left of center as you do to the right of center. So, you've got a 102 spaces across your sheet of paper. What would be half-way between 0 and 102?

Collectively, the students respond with "51." Leslie does not agree.

"Sixty-one, won't it be?"

The students are adamant, repeating their initial figure. Leslie spots her error, saying, "Oh, sorry. Too early, Monday morning. Oh, dear." She chuckles. She continues with the narrative arithmetics.

So we're going to want, we're going to be typing a 40-space line. We're going to want 20 spaces to the left of center so what we'll do mathematically is to take our center point, subtract the 20 spaces to give us 31 and that's where you will set your left margin.

Her hand goes out into the air, making an inward motion, as she instructs them to push in on the "little black button." She leaves the platform and goes from desk to desk, showing them the left margin stop. She laments. "I hate to

sound like I'm riding a hobby horse, but a demo typewriter would make a world of difference as far as visuals are concerned." More numerics are forthcoming.

We're going to want 20 spaces to the right of center so we will, uh, from the center point of 51, you're going to add 20 spaces there. But here's a catch. You're going to add another five spaces. You'll always add another five spaces at your right margin. So you'll take your 51, your center point, add 20 spaces, plus 5. So your right margin is going to be set at 76.

She moves on to appropriate body posture at the typewriter. From the platform, she tells them that they should be sitting erect. The body should be about a hand-span away from the typewriter so "if you can put your hand from the typewriter to the beginning of you, you will be about in the right position." The body is also supposed to be opposite the j key and "your feet should be flat on the floor and your arms should be in a relaxed position by your side." Her bias toward the philosophy of relaxed typewriting is evident. She suggests that the students keep their arms at their sides when not typing.

It is time to present the keyboard. Speaking from the side aisle, she directs them to turn to page three of the text. With her left hand in the air and the right one clutching the text to her chest,

Now we're gonna be talking about the position of your hands and the first position that we learn, or the first position I'm often going to call the home row. These are the keys that your fingers should be resting near whenever you're not typing, before you begin to type, and as you're typing different letters.

She demonstrates the position of the fingers of the left hand. She lays her textbook on the desk in front of her and extends her right hand. She continues speaking.

With your left hand, your small finger should be resting above the a, the next finger above the s, d and f so that your pointer finger is on the f. And your right hand, your small finger will be resting above the semicolon, the next finger beside the l, and k and again your pointer finger will be at the j character.

The fingers are to be pointed slightly. On electric typewriters, the fingers should "hover" above the keys, because they are quite sensitive. She finishes with, "That feel comfortable? Some of you look like you were born at the typewriter."

Leslie's technique of presenting the keyboard does not digress significantly. Standing on the platform, she draws their attention to Janice's typewriting chart. "As we learn keys, characters, and symbols, they will be shown on this little keyboard or on the chart. After we begin and after you see where the keys are, I'm going to ask you to watch this diagram instead of looking at your keys." She is an advocate of the touch method of typewriting.

They are directed to put their fingers on the home row of keys. She steps down, positioning herself at the end of the first row of typewriters. The students look at the page of text. Leslie says,

Okay, we're going to begin at Line One. What I'm going to do is call out the letters slowly. We're going to start out very slowly and the objective is to keep together. In other words, don't try to race through and get the line typed before everybody else. We want to gain, or get some sort of cadence here, okay? So what I'd like you to do is watch Line One as I call out the letters and we'll type together. Ready?

So begins the pattern. She progresses line by line, page by page in the textbook. While they type, she calls a line. When they finish, they return the carriage on the typewriter. She repeats the line, advising them to "find their own cadence." The vocal rhythm is approximately one character per second. Then, "take a moment to look at that line. Proofread." After 10 quiet seconds, she then moves on to the next line in the text, mentioning the letters which will be covered in the line.

After calling a set of four lines, she returns to the first line in the set. This time they type without her vocal coaching. They type for approximately 28 seconds. Then, "Okay. Good. Stop typing."

They are directed to the next line in the set. They type for the same length of time. This pattern repeats itself until the four lines in the set are covered. She says, "Take a good look at those lines. Just take a moment to proofread them." Without comment, they comply. She leafs through the textbook, page by page. She then moves to the front of the room, before the first row of typewriters. Sometimes she reaches her hands out to demonstrate the appropriate finger to be used. Occasionally, she reminds them that "fingers are slightly curled, and your palms should not be touching the carriage or the typewriter at all."

The session ends. As the students leave, she reminds them that she "would appreciate any comments or feedback." She will be giving them an evaluation sheet at the end of each five-day period but,

if you just want to give it to me informally, by all means. I'd be happy to talk with you and I'd like to know how you're feeling. How are you feeling right now? Are you tired? Your arms hurt? You've really been concentrating very hard and I'm sure you will feel a little mental fatigue.

A few students say that it's been a full day already and they're too tired to go back to work. One of them asks about practicing. She replies that a half hour a day would be beneficial. There is no coat rack in the room. Coats, hats, and overshoes are strewn on the side counter and on the back row of desks. The students pick up their outdoor clothing.

"À bientôt," says the last one exiting Room 212.

Tactility During the Introduction of the Keyboard

There is a phenomenon of familiarity which begins when the new keys are introduced. It ends abruptly after the last new key is taught. It involves touching and adjusting the students in their work stations. This is tactility. This activity is between teacher and student, never between students. Its purpose is to reinforce proper position and technique at the typewriter. The teacher's hand gently pushes

the student's wrist down, elevates the palm, curves the fingers, shapes the shoulders, and straightens the back.

The degree and form of taction depends upon the comfort which the teacher feels between herself and the students. Possibly because of the age and professional positions of the managers, Leslie does not largely engage in it. On occasion, as she strolls with her textbook clasped tightly to her chest, she may lightly touch a student's typewriter. Another time she may touch wrists or shoulders.

Rose indulges moderately, approaching the students from their left or right side. Janice approaches them from behind, quite frequently. She slips her hands through or around the students' arms. She types on their typewriters while their arms hang suspended at their sides. If a student continues to demonstrate improper technique, she may take drastic Herculean measures.*

Succeeding Days of Instruction

From this point on, when students enter Room 212, they search out their desk. They make sure that their typewriter sits on it. They are to learn that if the typewriter at their desk is broken or out for repairs, the desk becomes useless. They must then move to an unoccupied desk.

Assured that their typewriter is visible, they place their materials under the chair or in the side drawer. They remove the cover from the typewriter. Opening the textbook while scanning the front board for directions, they begin to type. Sometimes they chat with a neighbour, who is engaged in the same activity. Often they compare previous assignments, discussing grades. If they had been smoking

*One day, after spending an inordinate amount of time shaping the body posture of a student, she went to the student's desk. She lifted the student--chair and all--so that her body was in the correct alignment to the typewriter.

in the hallway, they would not normally bring the cigarette into Room 212. A small, barely readable, sign is posted above the chalkboard. It outlines fire regulations concerning smoking. Food and beverages are also not permitted to Room 212. Damage to the typewriters is cited as rationale for this policy.

The teacher frequently enters the room before the period formally begins. Sometimes she comes through the front door; sometimes the back one. She offers a general welcome, stopping at a desk here and there to answer a question. Reaching the platform, she places her books and materials on her desk. On occasion she sits and writes. At other times, she leaves the room, returning with more materials. Sometimes she uses the paper cutter on the side counter, cutting different colours of paper into shapes of envelopes and various sizes of stationery. These papers are then stored in the cupboards underneath the counter.

A Day in a Typewriting Classroom

A glance at the clock on the side wall indicates to the teacher that the class should begin. "Stop typing, please," usually brings the attention of most students. One or two keep tapping away until a second stronger request is made. The class usually begins with a warm-up drill, the object of which is "to limber the fingers," getting them dextrous for today's session. The teacher has placed the appropriate page and line numbers on the board. Those who have arrived early have had a chance to practice these lines. Occasionally the teacher will audibly call the lines, character by character while she sits at the desk or walks the side aisle. As a character is called, the students type. This warm-up segment of the lesson generally lasts for five minutes. While they type, students are often advised to "keep your eyes on your copy." This refers to the "touch method" of typewriting; being able to type while not looking at the keyboard.

The Time Writing Exercise

While the students practice the warm-up drill, the teacher erases the board. She then writes the page and line number for today's timed writing. A timed writing is an exercise in which the students follow a prescribed passage under a time constraint. She has wondered about the possible misnomer. Even though the exercise is timed, it is not written, it is typed.

This segment of the lesson may be divided into two phases--pre and post directions. The former brings them to the point of typing the first character in the passage. It has two sub-phases: (a) ensuring readiness, and (b) telling the students to begin typing. The latter is also comprised of two sub-phases: (a) telling the students to stop typing, and (b) directing them to calculate their rate. Between these two phases, the students actually type the timed writing exercise.

She has, at her disposal, a limited repertoire of instructive phrases. One thing is certain. Once she has selected her directives, there will be little if any variation throughout the duration of the course.

Ensuring Readiness. Through the phrases she uses, the teacher attempts to ensure that the students are ready to type the timed writing exercise. She may choose any combination of the following:

"Hands on the Home Row."

"Feet flat on the floor."

"You're not relaxing at home, listening to music."

"You're not sitting there lazy."

"You're not laying down on your chesterfield at home."

"You're not sitting back in your chair, all relaxed."

"Take a few deep breaths."

"Let your arms hang down a bit."

"Keep within one error."

"Don't rush beyond the point of disaster."

"Push yourself gently."

"Are we ready?"
 "Ready or not, here I come."*

It would appear that repetition is essential. Several times she must ask if they are ready to type. Today she says,

You know, when I say "Hands on the home row, feet flat on the floor," that is enough time for most people to get your paper in and bail it. So when I say "Hands on the home row, feet flat on the floor," put your paper in and bail it. So, hands on the home row, feet flat on the floor.

Beginning the Timed Writing. When she is assured that they are ready to type, she must provide a starting phrase. They are mentally charged. A large phrase is not advisable. One or two words will suffice. She knows that when they hear the first word, they will begin typing.

"Begin."
 "And begin."
 "Begin, please."
 "Go ahead."
 "And go ahead."
 "And go ahead, please."

Ending the Timed Writing. When the prescribed time has elapsed, she tells the students to stop typing. She uses a sharp, loud voice in order to be heard above the din of the machines. Among her words,

"Stop."
 "And stop."
 "Stop, please."
 "Stop typing."
 "And stop typing."
 "And stop typing, please."

*One of the teachers developed the "Hide and Seek" Readiness Timed Writing. She became annoyed one day when some students were not ready. She asked the name of the childhood game involving the statement, "Ready or not, here I come." They responded with Hide-and-Seek. She replied, "Well, ready or not, here I come. Hide-and-Seek. This is a Hide-and-Seek Timing. Ready or not, we're going to start. I'm not waiting for you another minute. You've had it!"

Calculating the Rate. Students calculate their own rates of speed. She directs them to "calculate your rate, please." Probably because of the sheer volume of timed writing submissions, the teacher almost never cross-checks their calculations. They use the formula which she has taught them previously.* The room is relatively quiet as they oblige. She does not usually speak until after they are finished. Frequently she asks, by a show of hands, how many achieved their goal. On occasion she uses warm phrases including, "Any success stories?"; "Good"; and "Wonderful." For those who have not done well, she assures them that they will do better on the next one. She prompts the other students to increase their goals.

Symbols of time are pervasive throughout Room 212. Nearly every student has a wrist watch. On the desk rest two timers. One is grey, square, and is a recognized time piece used in the instruction of typewriting. The other is oval, white and is useful for cooking. On occasion the teacher uses a personal brown timer, approximately two square inches, in conjunction with her wrist watch. A round clock, visible to all students, is fixed to the wall.

The Imprecision of Time

In Room 212, time is a constant for calculating the scores on the timed writings.** Accuracy and precision are unquestioned. Ironically, at various

*Some students never adapt to the formula. One student keeps subtracting the words wrong from the total words typed. Another doesn't do anything. She submits the timed writing as it is. She expressed to me that she hopes the teacher is doing the calculating for her. Interestingly, this student was not successful in the course.

**The timed writing segment in the course began with 30-second timings. These timed writings gradually expanded to one-, two-, three- and five minute timings. In one case study, over 60 percent of each class session in the latter part of the course was allotted to five-minute timed writings. Some students became quite frustrated with such an inordinate emphasis. One confided, "I hate the clock. I'm gonna burn it one of these days. She's gonna come in and there's gonna be no more clock. It'll be melted on her desk."

intervals, each of the time pieces is problematic. The egg timer is consistently 20 seconds short. The grey timer is accurate when the ringing sound begins. Students keep typing until the ringing ends; consequently, they are tacitly permitted 8 to 13 extra seconds. The little brown timer has been known to go "on the blink."

The formula for calculating their scores on the timed writing is to divide the total words obtained by the time provided. The formula has been presented to them very early in the course. There were no questions at the time, so they must understand.

She uses the Timing Conversation Chart developed by the Curriculum Specialists in the Department of Education (Appendix Q).

Students are told the duration of the time writing, either before or after. There are instances when the time piece selected may affect the outcome of the rates. The eventual grade assigned for this portion of the course is taken from a scale which converts words per minute to a numerical score. If the time provided for a timed writing is incorrect, the grade assigned becomes incorrect.

Sometimes the differential is recognized by the teacher, although the accuracy of the timer is not called into question. The fault for differentials in scores is assigned to test anxiety. The teacher assumes that students type less accurately and with less speed when a test is involved.

Mid-way through the course, she administers a three-minute timed writing on Friday. It is test day. She uses the white timer. On Monday, using the same passage, she administers it again. This time, for whatever reason, she uses the grey timer. She collects their work. When recording the scores in her Daily Plan Book, she mentally remarks the differential in rates (Table 1).

The teacher attributes the difference in the test scores to test anxiety. Were she to perform simple arithmetic calculations, she would notice several

Table 1
Comparison of Scores on Two Timed Writings

Name of Student	White Timer Score (Words/Errors)	Grey Timer Score (Words/Errors)	Differential	
			+	-
Wendy	19/2	31/4	12	+
Carmen	19/0	23/4	4	+
Marshall	16/0	20/2	4	+
Robert	9/3	12/1	3	+
Agnes	37/2	47/6	10	+
Bradley	15/0	20/0	5	+
Cindy	15/1	24/1	9	+
Fraser	11/3	15/3	4	+
Charlene	28/2	33/1	5	+
Donald	18/2	20/0	2	+
Louis	12/0	19/2	7	+
Charles	15/3	19/2	4	+
Andrew	12/2	16/4	4	+
Denise	32/4	38/0	6	+
Susan	6/5	10/4	4	+
Opal	12/0	18/2	6	+
Ruth	22/3	28/1	6	+
Connie	12/0	20/4	8	+
Angela	18/5	28/4	10	+
Donna	23/1	48/0	25	+
Carl	10/0	13/1	3	+
Doreen	23/3	32/5	9	+

peculiarities. When the grey timer is used, 100 percent of the students achieve higher scores. The spread of the achievement is from 4 words per minute to 13 words per minute. The average increase in speed is approximately nine (9.14) words per minute. The average speed increases to 35.6 words per minute, from 26.4 words per minute.

The Presentation of New Material

After the time writing segment of the lesson, new production concepts are taught. Perhaps it is the introduction of a new key on the keyboard, the format of a letter or memo, the placement of a table, or the structure of a manuscript. Each teacher has her unique manner of presentation. To say that she spends a significant portion of time on her feet, but not necessarily in motion, would be a profound understatement. Sometimes she stands absolutely still with her hands in the pockets of her pants, watching the clock on the wall. On occasion, she perches on the desk with one foot touching the floor. At other times she writes on the chalkboard, while leaning precariously against a fragile railing on the platform. Lecturing is a popular method of teaching. It can occur from the front of the room, the back of the room, up and down the aisle, and in the rows of machines.

There is some demonstration in presentation, based on the principle that students remember something if they can see it being done as well as hearing it. Teacher activities permit much more freedom of physical movement. She is not restricted to the typewriter as the students claim themselves to be. As Eaton expresses, "At work you can get up and walk away from your job for five minutes. Here you could not."

The Air Technique: Mime. As well as a high degree of let movement during the sessions, there is a significant amount of hand movements. Several times the new point of theory is prefaced with "Type together with me," or "Let's

type this together." There is no little irony that the only individuals actually typing are students. Explanations tend to be narrative, coupled with hand motions. While using the air technique or mime, the teacher is facing the class. The students watch the hands which are giving a mirror image. For example, using her hands in the air, she demonstrates how alignment is done. She tells the students that they are to push in on the cylinder knob at the left of the machine. She draws a picture on the board resembling a bicycle wheel and continues, "When the cylinder knob is pushed in, hundreds of little gizmos like that [pointing to the diagram] come into play" and a student is able to move his paper beneath the heavy red line.

The degree of air technique depends upon the teacher. One might sit on her desk, holding up and waving the appropriate finger for each new key. As she does this, she decides to admonish the students concerning proper posture, with an ounce of gum-chewing thrown in for good measure. She begins by saying how the typist sits is very important. She's seen girls in an office try to sit on their leg.

You can't sit on your legs. I thought that was dreadful. The other thing that I've seen a lot working, people were mouthing their words in typing, or chewing gum. When you're typing, you're sitting up as if you're alert and you're with it and you know what you're doing. You just don't sit any old way, okay? And you're not mouthing any, or you're not moving your mouth, making any movement, okay?

Another teacher might only use this technique sparingly, preferring to stand absolutely still while dictating verbatim from the text. Consider Leslie as she teaches capitalization. She lays her open text on top of a typewriter which is unoccupied. She places both hands on the text, fingers facing down. She directs them to the text, saying "Just read through these four steps," referring to the sequence for making capital letters. Looking at the students, she continues,

It's not just a matter of striking one key. We're going to be getting both hands into play here. What you'll want to do is if you want to capitalize a

letter that you type with your right hand, you'll be using your left shift key. So you'll want to make sure that your f finger is anchored on the f position. You'll want to depress the left shift key with your a finger and then what you will do with your right hand is strike the letter to be capitalized.

Still another may have cultivated the technique to an art form, with hands that constantly paw the air. To show them how they should be sitting, she positions a straight-backed chair on the platform, perpendicular to the rows of typewriters. She raises her hands in the air. As she speaks of striking each key, her finger makes the appropriate downward motion. To make the illusion more complete, she says,

I have a typewriter here and, by the way, my body is about one hand span away from the machine and my position set. Notice my wrists. They are not like this and they're not out. They're comfortable. And when I type, my fingers stay very close to the home keys. I've one foot slightly ahead of the other. I'm the model this afternoon.

The "Stroll"

An integral part of the teacher's activity is movement throughout the classroom. This takes a deliberate and systematic form of walking which resembles a stroll. There are some variations on the activity. It begins at and returns to the platform at the front of the room. Although she may do it while she is instructing, she generally strolls while they are typing on their own. As she strolls she sometimes carries a text, a pencil, or a set of keys. On occasion she toys with her necklace. She keeps a discreet distance from the students as she peers over their shoulders.

The Aseptic Stroll. This activity begins at the front of the room, usually at her desk. It involves walking in and out of the rows of typewriters. There are no vocal interruptions. Neither she nor the students speak. It is purely observational. She completes the circuit of the room, walking up the right side

aisle. This type of stroll takes approximately one to two minutes. This depends upon the amount of time she spends looking over the shoulder of each individual student.

The Modified Aseptic Stroll. This activity is similar to the Aseptic Stroll. There is no dialogue. She does not, however, enter the rows. Movement is restricted to the right side aisle. The portion of time is approximately the same. She stops at the end of each row and observes that row. She faces the room until she has passed the first row. Then she quickly pivots so that she walks backward down the aisle. When she reaches the last row of typewriters, she walks up the aisle to her desk.

The Intercepted Stroll. This activity is similar to the Aseptic Stroll. It is broken, however, when the teacher or student makes a comment or asks a question.

The Lateral Stroll. This activity is restricted to lateral movement in one row of machines. Often a significant portion of lecturing is done from this location and in this back-and-forth manner. She speaks and paces as she presents the material.*

The stroll is conducted at specific times during each class session. Often it occurs after she has taught a portion of material. The students are typing. As she circulates, students may ask questions. She sits beside them if the station to the right or left is unoccupied. She remains seated until she is satisfied that they can continue alone. She moves on throughout Room 212, watching and answering

*These patterns of circulation emerged through the creation of a Traffic Chart (Appendix R).

questions. At times she may initiate a conversation, asking how they are doing or if they need any help.*

* * *

So pass the days in Room 212. Using a variety of techniques, the teacher presents introductory typewriting. As time goes on, she observes as students develop a level of competence. She notices and grades their technique. She presents the keyboard in a pronounced, predictable, and iterative manner. On rare occasions she sits at a machine so they can see proper posture. Often it's not worth the bother.

By touch they learn the keyboard. They are able to type a personal and business letter. They can prepare a simple manuscript from rough draft. Under the supervision of the clock, they are able to attain a sufficient level of speed and accuracy. A final passing grade tells them that they have mastered introductory typewriting.

The individuals in Room 212 come and go. The typewriters in their black plastic shrouds occupy. What remains to be revealed in the typewriting experience?

*The chart reveals that in Rose's case, conversation was almost always initiated by the students. In Janice's case, the reverse occurred.

Chapter 5

THE RITES OF ROOM 212--PART II

Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element.

Martin Heidegger

Each period of instruction in Room 212, regardless of its duration, contains the elements of an introductory typewriting lesson. As the minutes pass, the teacher reflects her style of teaching as she selects and presents the sequence, quantity, and frequency of these elements. She and the students become engaged in a series of classroom rules and routines which are formalized, iterative, and prescribed.

From the forms and formalities of the first day to the closing evaluation ceremonies of the last, the introductory typewriting course is presented. Textbooks are rented. Course outlines are distributed. The keyboard is introduced, character by character. Fingers become translated into the language of the machine. Sometimes the appropriate technique is demonstrated; often it collapses into rhetoric. Lines and passages of textual information are practiced. Rarely is there digression from spoken directives. Once key words and phrases are selected by the teacher, they become fixed for the duration of the term.

Drills, speed building exercises, and timed writings become integral and functional elements of each lesson. The teacher moves throughout the room; students remain at their desks. There is significant emphasis on the time pieces--wall clock, wrist watches, and timers. The precision of these time pieces is never questioned.

The students are acquainted with an introduction to vertical and horizontal centering, personal and business correspondence, composition at the typewriter, and the production of a manuscript. Teacher activity during this segment of the lesson varies, as does board use, strolling, and tactility.

Success in the course is often formally evaluated, the exception being the keyboarding course for managers. Scores for technique, submitted assignments, tests, and a final examination provide the ground necessary for compiling a final grade and awarding credit.

The Role of Ritual

Ritual plays a significant role within this social drama (Turner, 1982) of Room 212. It is reflected in the pre- and post-session activities as well as the components of each formal lesson. Learning to type becomes a "process of converting particular values and ends, distributed over a range of actors, into a system of shared or consensual meaning" (ibid., p. 75).

The rituals of instruction which occur within this classroom may be taxonomized into several categories: micro-rituals, macro-rituals, rituals of revitalization, rituals of intensification, and rituals and resistance. The last three categories may be of the micro or macro variety (McLaren, 1986; Wallace, 1966).

The Micro-Rituals

This type of ritual refers to the individual lessons on a day to day basis. They usually encompass those activities which occur during a single introductory typewriting lesson. Examples of micro-rituals would include the following:

The Warm-Up Segment: Teacher Rituals. As the students assemble in the room, Rose writes the location of the warm-up exercise on the board. On Mondays, she asks if they had a good weekend. She draws their attention to the

board, informing them if they will need to use special keys. While they type she sits at her desk for a minute or two. Then she gets up and circulates the room. Sometimes she will leave the room, returning with a cup of coffee. At other times she will distribute materials which they gave her previously for grading. There is very little comment. After 15 minutes, she moves to the platform and calls their attention.

Leslie is in the room before any of the students. She fills the board with facts about today's lesson. She greets them as they arrive. If there are materials to be returned to the students, she does so. She places each sheet on the student's desk, making quick comments such as "This is good. You've met your objective there," or "You've got your accuracy under control. I'm not concerned about that at all." While they type the warm-up exercise, she prepares the EDL Machine. After approximately 10 minutes have elapsed, she calls their attention to the next segment.

Janice is usually not in the room when the students arrive. She breezes in before the class officially begins, greeting everyone and waving her hands. She writes the location of the warm-up exercise in large letters in the middle portion of the board. Then she comes down from the platform and circulates as the students type. After approximately five minutes, she begins the next segment of the lesson. Very seldom does she distribute graded exercises during the warm-up period. Instead she waits until the break or during the final moments of the period.

The Warm-Up Segment: Student Rituals. The students also perform their own rituals during this segment of the lesson. They remove the covers from their typewriters, turn the machine on, scan the board, open their textbooks, insert a sheet of paper, and begin to type. They rarely speak to each other once they

begin the exercise. Conversation is restricted to verifying the page number of the exercise. If the teacher is not in the room, they ask their neighbour. Ironically, the teacher never specifically tells them that they are not to converse. The message is clear, however, that words get in the way of the intimacy between the fingers and the typewriter. The students respond quite appropriately as members of a supporting cast within this pedagogical *tour de force*.

The Skill Building Segment: Teacher Rituals. Each teacher uses various exercises for building speed and accuracy during the lesson. Leslie relies heavily on technology. She predictably uses the EDL Skill-BUILDER Controlled Reader* during every class. She refers to the device as a "newsreel." She positions the unit on the desk of station four, row two. She sits down at that station, crosses her legs, and manually controls the unit with her right hand. The unit is supposed to function automatically but it does not work properly. Theoretically, each frame would be revealed for the same span of time. This machine is rhythmically erratic. Appendix U reveals an analysis of this segment of the lesson. Leslie uses this device immediately after the warm-up exercise and before the timed writings.

After turning off the EDL Machine, she refers them to a particular page of the textbook. They type while she prints words or phrases on the board. The text material is for a timed writing which follows this skill-building segment. Leslie walks the aisle, leafing through her textbook. Her brown timer is clipped to her little finger. The speed building portion with the EDL Machine occupies approximately 13 minutes, followed by 15 minutes of straight copy typing from the text.

*The EDL Skill-BUILDER Controlled Reader is a 35 mm filmstrip projector with a speed control ranging from 2 to 18 lines per minute, or 12 to 108 typing words per minute. The instrument projects materials in either a left-to-right scanning motion or with an open slot which presents an entire line of copy at one time.

Rose and Janice do not use the EDL Machine to any great extent. When they do, they use the same station as Leslie. Janice prefers to sit on the desk while manually cranking the device. Sometimes the machine is not vertically adjusted and the light shines on the back of the head of the person sitting directly in front of it. Janice apologizes. Some students snicker.

For skill building purposes, Rose and Janice use the same duplicated exercise. It is a packet of typed materials which are not from the textbook which the students are using. Neither teacher administers skill building exercises until after the timed writing segment and before the introduction of the production material.

Rose administers both accuracy and speed drills each day. Speed drills usually follow the accuracy drills. On the board, Rose has written:

<u>Accuracy</u>		<u>Speed</u>	
P. 25	lines 6-8	P. 25	line 11
	2 x 2 x 2		1 x 30 x 15 x 10

Turning to the students, she calls for their attention:

Stop typing. I want you to type at a level that you feel comfortable, yet push yourself along. That sounds contradictory, I know. Try to be relaxed and not make many--notice I did not say any--errors. Remember that the more relaxed you are, the fewer errors you will make. Try to type as rhythmically as you can. For two minutes now, types lines six, seven, eight, six, seven, eight, six, seven, eight as quickly as you can. Hands on the home row, feet flat on the floor. Begin.

She plays with the dial on the white clock, then sits on her desk while they type. Approximately two minutes later, the time bell rings.

"Stop typing. Check you lines. I want you to read. Line six, is there anyone who didn't make on error?" Several hands are raised.

"Good! Line seven?" Her eyes scan the room. Fewer hands are raised.

"Good! Line eight?" Two hands are raised.

Good! Did you get that feeling that you were moving along? If you made many errors, then you weren't typing rhythmically. Take it again. It all sounds contradictory but if you understand what you are doing, it will all work out, okay? Hands on the home row, feet flat on the floor.

She remains perched on the desk, watching them as they type. The bell rings.

"Stop typing. Okay. Check your lines. Is there anyone who typed a line error-free who had an error in the same line last time?" The students look puzzled at this question. There is no response. She asks another question.

"Are you typing accurately and rhythmically? We'll do it one, two, one more two-minute timing. Hands on the home row, feet flat on the floor."

She remains perched on the desk until the bell rings. "Stop typing."

Suddenly, without warning, Rose changes the objective of the drill from accuracy to speed when she asks: "Has anyone who typed the lines, more lines this time? Anyone?" She notices a couple of hands.

"Good. Has anyone who typed the lines error-free before, had error-free this time?" She sees hands raised.

"Good. Let's move on to speed. I'm going to give you some timings."

She tells them to notice what she has written on the board. Under her direction, they will type for one minute, followed by 30 seconds, 15 seconds, and 10 seconds.

"For one minute now, just type line 11. Just get down as much as you can and get your fingers moving as fast as you can. Don't worry about what others are doing, all right? Hands on the home row, feet flat on the floor. Begin." Unlike Leslie and Janice, Rose times the speed drills.

They type for a minute. Rose returns to the desk, leaning against it. She holds the clock in her hand. The bell rings.

"Okay. Stop. How many lines? One? Two? Three? Four? Now try to get as much--this is ridiculous--try to get the same as before. But I'm only going to give you 30 seconds."

There is an audible gasp throughout the room. "Hands on the home row, feet flat on the floor. Begin." While they type, she glances at her wrist watch. The white timer is functional for minutes only. Thirty seconds elapse.

"Stop typing. How many got half as much and a bit more. Good. This time, for 15 seconds, try to get as much as you did last time." A few groans. Rose provides the usual directions. They type, then she speaks.

"Get half as much again?", she asks. She notices a few hands. "A little more than that? Ten seconds now. Try to get as much as last time." Ten seconds elapse while they type.

"Stop typing. Do you get down just as much again? Let's do it for five. Half as much and a little bit more." They type for five seconds.

"Stop typing. That's how I want you to type when I give you a speed timing."

Janice administers skill building drills after the students have recorded their timed writings. She asks them to please take a clean side of a sheet of paper, putting their name at top. She directs them to the exercise packet, informing them verbally of the lines on which she would like them to work. Each line is to be done twice. She will give them a few minutes to work.

Most of you, or some of you, will not complete all of the lines. What I would like, though, is for you to do each line twice, typing smoothly as you go along. No hesitations, just working through. You may put your machine on single spacing and we will stop you at about five minutes to one.

She is aware that some students may finish the exercise. She attributes this to luck and is prepared for its eventuality. "If you happen to be lucky to finish, then why don't you go back to the page 22 and practice the timing for Monday."

They continue typing for approximately 15 minutes. She circulates the room, looking over shoulders, answering individual questions. When the time elapses, she goes to the front of the room, directing them to stop typing. I know you're part way in. Some of you had not had time to complete it but you have done enough typing for me at this point. I'd like you to take your work out of the machine and proofread it carefully, circling any errors."

While the students typed, she drew a diagram on the board.

Wanted

Got



She draws their attention to the diagram on the board. "I want you to do this double-columned analysis. I wanted an r but I got a t. Or I wanted an e but I got an i." She circulates again. In the middle of the room, she reminds them that the diagram "will only handle replacement errors. If you had a spacing error that kept coming up, how are you going to indicate that?" She answers her own question. "You'll have to recognize it, won't you? You'll have to write missed spaces or reversed letters, look for those kinds of things."

The Skill Building Segment: Student Rituals. Students are a little more active during this segment of the lesson. Their role is still mainly confined to typing from copy. Sometimes they raise their hands, indicating whether they achieved pre-determined goals. Frequently, they remove the sheet of paper from the machine, circling their errors in pencil. Students can be confused by mixed messages--speed/accuracy? Sometimes the objective of the drill is not given. Sometimes the objective of the drill is changed without informing the students. Sounds in the room are restricted to sighs, groans, and sub-vocalized profanity.

The Timed Writing Segment: Teacher Rituals. This portion of the lesson best "fits" the ritual paradigm. The teacher rarely digresses from the pattern of

instruction. Because all the students are typing the same passage of text under the same time constraints, there is a high degree of social solidarity and belonging. There is significant attention to the symbolic representation of time--the clock.

Words become superfluous. Phrases are fixed and minimal. Directions are limited to "Hands on the home row. Feet flat on the floor. Begin." One teacher expresses the statement very curtly, as if it were a starting pistol. Another is more relaxed, easing into the final portion of the phrase. Two of the teachers sit at the desk while the students type. Another stands at the side counter with her textbook clasped to her chest. The teachers observe. The students type.

The duration of the timed writings increases during the course. They start at one minute, increase to two minutes, then three minutes. One teacher may administer one per period, while another teacher may use up to half the session for this type of exercise.

Janice frequently previews the timed writing. Students practice the material in advance of the timing. On the board is the location for the timed writing segment of today's lesson. It is the passage which will be administered for test purposes the following Monday. She says,

In order to prepare for that, this is the timing that we're going to do on Monday. I thought we could have a couple of shots at it today so that you can iron out any of the problems that might occur before Monday. Put the machines on one and one-half spacing. It's easier for you to check. Eyes on your work. Ready?

Leslie frequently is occupied doing other things in the room while the students are doing a timed writing. Sometimes, she has not planned which passage the students should type for the timing.

Leslie directs them to place a new sheet of paper into their typewriter. She administers a one-minute timed writing. While they type, she goes to the side counter and adjusts some sheets of paper which are laying on top of spare typewriters.

Eaton asks the location of the timed writing. "Page 62, wasn't it?" she replies. She comes to his desk, looks over his shoulder, and leafs through his textbook. Eaton squirms uneasily in his chair. She returns to the front of the room, telling them that there will be a two-minute timed writing. She directs them to select a passage of material of their choice from the textbook. She tells them to begin. While they type, she stands beside the counter with her textbook clasped to her chest.

Darrell and Gerald have chosen a passage that is longer than their current space line allows. They stop typing, eyes alternating between the book and the keyboard. They return their carriage and continue typing. Leslie makes no comment until the timed writing is over. She asks what happened.

"All of a sudden--thunk," Gerald replies. He tells her that the line in the text was longer. Leslie is surprised. "Oh, was it?" she asks.

The Timed Writing Segment: Student Rituals. There is no dialogue or conversation during this portion of the lesson. In between each timed writing, the students circle their errors, calculate their speed and record it in a document which they have been given earlier in the course (Appendix V). Some students pray, asking God for a good rate. Some will speak directly to their fingers, telling them to do what they are supposed to do. They start off quickly, make their first error, stop, look back at what they have done, lose their place in the text, frantically search and continue typing. If they make further errors, they stop typing and wait until the teacher tells the entire class to stop. Some mutter.* Other students will try to explain to the person sitting beside them the reason for the poor timing, e.g., quit smoking over the week-end. They tend to blame

*In an interview, Charlene revealed that she could tell every time Marshall made a mistake.

themselves if they type poorly. The ritual remains intact and unquestioned. They trust the emblems--the teacher, the typewriter, and the clock.

Presentation of New Subject Matter: Teacher Rituals. During this segment of the lesson, the teacher presents new production material, e.g., centring, tables, letters, etc., with which the students are not familiar. Each teacher manifests her style of instruction as she introduces the concept, selects the sequence of instruction, chooses examples, incorporates the textbook and supplementary resources, determines the degree of interaction with the students, and evaluates the success of the lesson. Over time these procedures become ordered, formalized, and iterative. As the students learn, they also manifest their own rituals within this segment of instruction.

Presentation of New Subject Matter: Student Rituals. Depending upon the teacher, students have a greater opportunity for self-expression during this segment of the lesson. The ritualistic response in Rose's class is silence. "You're listening, right?" she asks. They do not reply. When a new concept is taught, they characteristically stare at her or at their typewriter. When she prompts, some make written notes. Because Rose chooses to teach a new concept near the end of the period, there is little time for questions.

The students in Leslie's class are more vocal. If they have questions, they ask them. That is not to say that they receive satisfactory answers. Several times a question is left hanging, either because Leslie does not hear it, she hears it but misunderstands it, or she hears it and does not know the answer. At this point, the students will ask their neighbour or will try to determine the answer themselves.

The students in Janice's class interact with her. She frequently asks questions, calling students by name. She waits for a response. Respond they

must. They ask her questions to which she responds. At times she will deliberately insert false information which she expects them to catch and correct.

The Composition Segment: Teacher Rituals. Leslie devotes a segment of every lesson to composition at the typewriter. She writes a list of words on the board and directs the students' attention to it. They type complete sentences using these words. Sometimes she leaves the room. At other times, she uses this as an opportunity to return graded materials.

Janice would like to do more composition than she currently does. She feels constrained by the requirements of the Curriculum Guide. She is aware that students are able to reveal more of themselves through such unstructured activity. She solicits possible compositional topics from them. One day she asked them to type a brief self-analysis, emphasizing their good qualities. They obliged while chatting with each other. Janice collected the exercise. She put a grade on some of the papers received.

Rose was not observed doing compositional exercises with her students.

The Composition Segment: Student Rituals. This part of the lesson allows the students to chat with each other while typing the exercise. They share their information, sometimes laughing at what each has typed. It also provides an opportunity for self-expression.

The Bell Rings: Teacher Rituals. Rose advises the students when the period has ended. Any material to be submitted for grading is to be left on her desk. She erases the board, picks up her materials from the desk and stands at the back of the room. She waits with her keys in her hand until the last student leaves. She turns off the lights, hits the main power switch, locks the door to Room 212, and exits the building until the next morning.

Leslie notifies the class when the period is finished. She informs them what she plans to cover during the next session. She asks them to hand in assignments and timed writings. They are to leave them on the typewriter on the side counter where she will pick them up at the end of the class. As the students leave, she bids them goodbye. She erases the board. As with every session, she tidies up the coffee area at the back of the room. The supplies--ground coffee, sugar cubes, powdered milk, and stirring sticks--are replaced in the cupboard in the next room. The tea kettle is emptied into the sink. The coffee pot is cleaned for the next day. She is familiar with the rule concerning food and drink in Room 212. She cleans the top of the desk so there will be no evidence of this rule being breached.

She places her teaching materials into the clear plastic pouch which she carries in her purse. She picks up her books. On her way out of the room, she throws the main power switch, ensuring that every typewriter is off. She also flicks the light switch as she closes the door behind her.

Janice usually remains for a few minutes after the class officially ends. She waits at the side counter while students submit their assignments and timed writings. She bids them good-bye. She smiles warmly. After the last student has gone, she erases the board, flicks the power switch, and leaves the room.

The Bell Rings: Student Rituals. When Rose's class ends, the students turn off the typewriters, replace the black plastic covers, pick up their materials, and leave. If there is work to be submitted, they place it on Rose's desk. Sometimes they chat with each other as they exit.

When Leslie's class ends, the students turn off the typewriters, replace the black plastic covers, pick up their materials, and begin to leave. They put on their coats, boots, and hats which have been strewn on the side counter. They chat,

discussing topics about work which are upcoming that day. They ask each other for rides. Some thank Leslie as they exit.

When Janice's class ends, the students turn off the typewriters, replace the black plastic covers, pick up their materials, and leave. If there is work to be submitted, they place it in Janice's hand as they exit. There is some light conversation, usually involving a comparison on timed writing scores. One or two of them will have a cigarette in their mouth, waiting until they leave Room 212 before they light up.

Break Periods

Part of the micro-ritual process during the session are break periods--time away from the typewriter. These breaks are negotiated and scheduled during the first session of the course. Depending upon the duration of the session, they range from 10 minutes to one-half hour. While not formally sequenced, there appears to be a ritual to the activities performed by teachers and students during the break.

Break Periods: Teacher Rituals. When a teacher remains in Room 212 during the break, the first thing she does is erase the board. Then she moves to the station of a student who has been having difficulty. She uses the time to provide extra help. With the time remaining, she may write facts on the board before the students return.

When the teacher leaves the room, she has two choices. She turns left toward the staff cafeteria or right toward the teachers' lounge. If she decides to join other teachers, she will proceed to the general office to pick up her mail, any duplicated material, and telephone messages which have been left for her. The staff cafeteria is a five-minute walk, both ways. If she selects this option, she will try to locate someone she knows for a little conversation over a cup of coffee

before she returns to class. If no one is available, she brings the cup of coffee back with her and finishes it in Room 212.

In Leslie's case, the room is self-contained. Coffee is perked by Janice or herself and is available at the back of the room, along with styrofoam cups, sugar cubes, and whitener. Sometimes doughnuts are provided. After erasing the board, Leslie joins her students, indulging in light conversation. No one types during the 15-minute break period.

Break Periods: Student Rituals. When the students remain in Room 212, they type. They do not speak with each other. If they have a question, and the teacher is in the room, they voice it. If no teacher is available, they type.*

When the students leave Room 212, they have two options: turn right or left. If they decide to turn left, they are moving towards the smoking area which is on the way to the students' cafeteria. The air in this smoking area is almost blue. There are no desks here, just plastic coloured chairs. Some sit, some stand, some slump. They all smoke. Most talk to each other. Topics range from botched surgery to last night's date.

If the students decide to turn right, they may elect to sit in the small vending machine area or descend the stairs to the outside of the building. The vending machine area is a small room containing a few tables, chairs, and a vending machine which dispenses milk, pop, chips, and chocolate. Students who choose this area usually do not smoke. They use it to chat, to finish up homework, to cram for a test, or just to be alone.**

*Sally is an example of one student who types all the time. She remains in Room 212 from the time it opens in the morning until the last class of the day. Sometimes she leaves for five minutes for lunch. Other classes begin and end. Sally remains.

**The area is not kept very clean. One day Joan, Evelyn and I drop in our quarters for a carton of milk. I naively ask about cups. Joan does not look

The smokers who like fresh air tend to go outside. There are instances where groups of two or three have been observed standing in the pouring rain or the chilling snow, dragging on a cigarette and beating their hands together for warmth. They sit on the cement steps, yelling cat-calls at the passing buses. Sometimes they admire the bicycles which are well-chained for security. They discuss their teachers and their courses. One of the group will remind the others that it is time to return to Room 212. They take a final drag, butt the cigarette out with their foot, mumble, and re-enter the school.

The Macro-Rituals

The second level of the ritual taxonomy is comprised of macro-rituals. Rituals falling within this category refer to the aggregate of lessons over a single day. This study explores a single course within a school day. No observations of other courses are made; therefore, there are no instances within this study of macro-rituals.

Rituals of Revitalization

Rituals of revitalization function to inject a renewal of commitment into the motivations and values of the ritual participants. These rituals may be of the micro- or macro-type. Classroom rituals which fall into this category include those episodes in which there is some discussion about the value of such a course to the students' careers and their lives. Anecdotes from the teachers serve to reinforce the wisdom displayed in selecting this subject to date. Through the anecdotes, each teacher admits that the meaning and value of typewriting is functional. She can't picture anybody sitting down and just typing for recreational

surprised. "What do they think we are?", I ask. Flatly she responds, "Pigs, didn't you know?"

purposes. The significance lies in communication; it's a form of communicating thoughts and ideas. Typing is a means to an end. Meaning becomes utilitarian.

Typewriting instruction is filled with promise. Robert, a student, speaks for others who are considering post-secondary education. Having been told, he believes that the course will pay off later. He has confidence that he is going to obtain better grades for nearly and properly typed material. There is the added benefit of saving himself "a heck of a pile of money" if he types the work himself.

Anecdotes also reveal the relationship between this course and the workplace. Students were frequently told that typewriting almost guarantees a marketable skill because "everybody needs secretaries and word processing." Jobs as a typist allows them to type all day and they can still return home and "cope." Typing becomes the "foot in the door" to employment. Another ritual used to reinforce the relationship between the course and industry involved the students' assuming the roles of employers and grading each other's materials.

Vangie, Nora, Howard, Eaton, Cliff, Henry, and Darrell are already gainfully employed. Their organization is computerizing. The value of typewriting, for them, is to bridge the gap to computers.

Rituals of Intensification

Rituals of intensification are a sub-type of rituals of revitalization. They serve mainly to recharge students or teachers on an emotional level. As such, they tend to unify the group without necessarily reinforcing the values or goals of the ritual participants. These rituals of "sensitivity" are scattered throughout the lesson. Their purpose appears to alleviate the stress associated with learning to type. The majority of the comments are one-directional--from the teacher to the students. Among them, they include:

"Are you bugged about anything?"

"I want you to feel comfortable."

"Feeling uptight?"

"Don't worry."

"Anything you want to talk about?"

"Any burning questions?"

"We can maybe make a plan so you can feel comfortable and happy."

"I need to know how you're feeling."

"Are you happy?"

"Are you glad?"

"Are you frustrated?"

Sometimes the students respond orally. There is frequently a shrug of the shoulders, followed by a smile. After they learn the keyboard, however, they type their responses. On one occasion, the students were asked to type an exercise, outlining their best qualities. From the atmosphere observed in the room, they enjoyed participating in this.

There are times when the students become involved in rituals of intensification between each other. On Reid's sixteenth birthday, Carrie slid an envelope under his typewriter. He opened it during the break. It contained a birthday card and a large sheet of paper. She had drawn a huge rainbow. Beneath it, she had written a poem which she had composed herself. Noticing this, the teacher acknowledged Reid's birthday by extending her best wishes. The class applauded.

Rituals of Resistance

Rituals of resistance may be active or passive, micro or macro. Their purpose is to rupture the rules of the school, subverting the "grammars of mainstream classroom discourse" (Wallace, p. 81). In this study, heavily dramatic

rituals of resistance were not observed. Although some students became frustrated with the demands placed on them by the teacher, their recourse is rarely other than vocal. When they make mistakes they may hit the typewriter, rip paper out of the machine and crumpled it; propel crumpled paper into the wastebasket at the front of the room; chew gum; hit their hands together, shake their heads vigorously; or lay their heads on their typewriter.

The clock was a source of distress, especially during the episodes of timed writings. As one student voiced, "I don't mind working under pressure but . . . I hate the clock." She threatened to burn the timer although she did not follow through on her threat.

Rituals in the Presentation of New Material

The provincial curriculum for introductory typewriting requires the teacher to provide instruction in new production concepts, i.e., horizontal and vertical centering, personal and business letters, and reports. Within this segment of the lesson, there is an opportunity for the display of various types of ritual--micro, revitalization, intensification, and resistance. These rituals are revealed in the timing of the new concept, introduction of the new concept, sequence of instruction, use of teaching examples, techniques for guiding the practice component, physical location of the teacher, how the learning of the new concept is evaluated, style of presentation, and the opportunity for transfer of learning.

Because each teacher is responsible for presenting the concept of horizontal centering in her unique manner, the rituals involved are worthy of exploration.

Timing of the Presentation. In the four case studies, each teacher presents the new concept as the last element of the lesson. It follows after the skill building exercises. Rose, having a predilection for timed writings, waits until the

class is almost over before teaching something new. Often there is very little time for the students to practice the new material. Rose recognizes this and apologizes for it. Janice and Leslie give themselves more time to teach the new concept. Students are given the opportunity to practice the new production concept before the period ends.

Introduction of New Concept. At the beginning of the lesson, Rose tells the students the name of the new concept which they will be learning before the period ends. On the day that horizontal centering is taught, and before the timed writings, she informs them that they will be doing "some centering." When she begins the topic itself, she reiterates with "We are going to talk about centering now." Pedagogically, the new concept is introduced in a highly abstract manner.

Janice teaches on the conceptual level. She uses anecdotes. For illustrative purposes, she imports the names of family members. With the topic of horizontal centering, she relates two episodes in her personal life: distributing equally from a bag of candy and hanging a picture in her basement. She refrains from using any of the terminology until the students have caught the significance of the anecdote. Then she makes the typewriting application.

Leslie's technique is somewhere between abstract and conceptual. She begins the new concept with an example which is often business-oriented. Her initial statement is "oftentimes you'll want to display a title or some heading." She sets a tone of centering without directly informing them of the technicalities.

Sequence of Instruction. There are two choices in selecting the sequence of instructing a new concept. The first is logico-technical: telling the students how something is to be done on a step-by-step basis. The second is for understanding and transfer of learning.

In Rose's case, the students are told how to do horizontal centering. They are directed to remove their existing five-space tab, space to the center of the machine, and set a new tab. They are told to backspace once for every two characters using the backspace method. She begins with centering two words. Then students are told to imagine the names of five people in their family and center these names.

Leslie fills the chalkboard with facts. Pointing to these facts, she tells the students how to horizontally center. She uses statements such as "You want approximately the same number of characters to the left of center as you do to the right of center." She uses two methods of presentation: the backspace method and an alternate method, the counting method.

She introduced the sub-concept of center point in terms of the folded paper. She has them center their own names as well as four lines of words which she has written on the board.

Janice introduces the new production concept by using anecdotes. She clears her throat.

I want you to help me solve a problem. I had a terrible day yesterday. I look tired today because of my two children. It was raining last night and I went to the store and I had bought them a bag of candy. Anyway, I have two kids and you know what kids are like. I have more than two but I got out and we started to the car and Jerrie said, "Mom, I want my candy." And I said, "Well, they're all in one bag and I can't do it now." She said, "I want my candy, Mom." And I said, "Look Jerrie, I don't even know how many candies there are in the bag and I'm not going to divide them now. Forget it!" And my son wanted his half, so I was so frustrated. I got really angry, Ruth, so I dumped them in a mud puddle and I said "Here! You count these candies up." I had 27 and I gave them each 13 and I ate one.

She laughs uproariously at this point. After a moment, she continues with a discussion concerning ways to distribute equally the candy between her two children. This was followed by her second anecdote.

"But that was only the start. I got home. My husband is building a rumpus room downstairs and I had bought a picture and here's the wall of the basement." She draws a rectangle on the board. She continues,

He's going to put, he's going to put it here and this will be the rumpus room. This is the rumpus room and I have this picture that I want to hang up, so it would be in the center of the rumpus room wall. So I said to him "Could you please tell me where you're gonna put the wall so I can hang this picture up in the middle?" And he said, "No!"

She chuckles at this last remark. "But Janice, you can take the picture and hang it up. I'm not gonna help you. All I'm going to tell you is where the center of the wall will be in the future and that's going to be here."

She makes a mark inside the rectangle. "And I have this picture that I want to mount on that wall." She pauses, then continues. "Could I hang it so it was centered? Can I, Connie? How would I do it?"

Connie suggests that she take the whole thing and divide it in half. Janice responds, "The whole thing? What thing? The wall?" Connie asks about the dimensions of the wall. Janice replies that her husband wouldn't tell her. She turns her attention to Ruth, asking, "Can I hang my picture?" Ruth shrugs her shoulders.

"He told me where the middle of the wall was." Ruth begins to speak, saying that Janice should find the center of the picture. Janice cuts her off.

With the center of the picture and the center of the wall. Or put half of the picture to the left of the center. Okay. What I said was if I know the middle of the picture, the middle, and match it with the middle of the wall, and I didn't have a ruler really either. There, so what I did was, I went up and I went to the center of the wall and then I moved the picture so that it was half over to the left.

She is speaking from the platform. Carrying an imaginary picture, she moves toward the rectangle, placing the picture against it.

Then I hung it up and it worked really well. And then this wall goes up. As soon as I put the hammer down he picked it up and put the wall up. And so I realized he was just being stubborn again but my picture was centered. I put half of the picture to the left of the center.

She is ready to move into the theory of the new material. "Now, two things I learned was that in order to get half of something, I didn't need to know how many I had--the candies. And I could center something if I moved it half to the left." From these two examples Janice teaches the concept of horizontal centering on the typewriter.

She begins with one word written on the board, then moves to two words. She refers back to the anecdotes with each succeeding word. The students have only a few questions and very little difficulty continuing with the lesson.

Use of Teaching Examples. When Rose presents this new concept, she writes two words on the board after giving one example. Then students type on their own, making up their own examples. For the one example which she utilizes, Rose calls it orally.

Leslie fills the board so that all the examples are visible at once, rather than write them as they are needed. She very seldom writes on the board during the lesson. The students type on their own. The material is heavily structured but the level of difficulty is not graduated. Leslie tends to over-present information. In the case of horizontal centering, she also teaches the concept of spread centering in the same period. This leaves many of the students confused.

Janice uses anecdotes to set the tone and examples to reinforce the concept. She fills the board as she progresses with the lesson. Sometimes she keeps on writing while leaning over the edge of the railing on the platform. The examples she uses appear to be spontaneous. She calls out all examples in a loud voice. The examples manifest a graduated level of difficulty. Janice teaches for understanding.

Guiding the Practice. Part of learning a new concept involves practicing it. Ideally, the teacher should guide the students through the practice component. In

Rose's case, there is only one example. She calls the word out as the students backspace. Then they imagine other words and type on their own. In Leslie's class, the students do not type until she has explained the examples which she has written on the board. Instead of having them type, she asks them the number of times they would backspace for the word. She does not call the characters when they actually begin to type.

Janice calls all the examples and guides the practice as the students depress the backspace key for each word. Then, she calls the letters and spaces as the students type.

Physical Location of the Teacher. Each teacher appears to favour a place in the room when teaching. Rose teaches from the platform. She alternates between perching on her desk with her textbook in her hand and standing at the board. When teaching new material, Leslie chooses to stand on the floor (as opposed to the platform), directly in front of typewriting station number four. When appropriate, she points to whatever she has written on the board. Janice is all over the place. While she teaches, she shifts from the board to the aisle. She paces back and forth in front of the first row of typewriters. To emphasize a point, she bends down and looks directly into the face of a student in the front row.

Evaluating the Learning of the New Concept. One of the most expedient methods for evaluating whether a document is horizontally centered is to fold it in half vertically. Rose directs her students to do this at the end of the class. She admonishes them, however, that they must "never, ever hand in any work to me folded."

Leslie informs her students of this particular folding technique to find the horizontal centre of the page. There will be no further reference to it.

Janice, like Rose, waits until the concept has been developed before demonstrating the folding technique. She provides one teaching example when typed and horizontally centered the n in the list of words vertically align.

Style of Presentation. Rose uses mainly the lecture technique, interspersed with minimal demonstration. Leslie ties herself closely to the text. At times, she reads verbatim. Janice is quite interactive. She speaks, she asks questions, she listens, she tells stories, and she demonstrates.

Opportunity for Transfer of Learning. When teaching horizontal centering, Rose gives the impression that the center point is always 51. The transfer of this piece of information in a different context is slim, particularly if the student uses a different pitch or a different size of paper.

Leslie also gives the impression that the center point is always 51. It is possible that the students might think to fold their paper. However, the transfer of this piece of information in a different context is unlikely.

Janice strives for conceptual understanding. Because of this, there is greater likelihood that the students would be able to transfer the knowledge of horizontal centering in a different context. This is speculative, however. It was never tested.

The students in Janice's class interact with her. She frequently asks questions, calling students by name. She waits for a response. Respond they must. They ask her questions to which she responds. At times she will deliberately insert false information which she expects them to catch and correct.

Summary

Thus far, several types of ritual have been explored within the typewriting classroom. It is observed that teachers and students are involved in ritual activity.

Yet there is a deeper context for understanding the meaning underlying these rituals rather than merely perceive of them as isolated, happenstance transactions. The relationship between introductory typewriting, ritual, and the hidden curriculum warrants attention.

Chapter 6

TYPEWRITING, RITUAL, AND THE HIDDEN CURRICULUM

The aspects of things that are most important for us are hidden because of their simplicity and familiarity.

Wittgenstein

Introduction

In Room 212, students learn to type. In varying degrees and with a significant amount of ritual, each teacher applies the principles of skill development. Lessons are planned and executed. Terminology is clarified. Short- and long-term objectives are designed and revised when necessary. Sometimes the students are made aware of these objectives; sometimes not. Each teacher is familiar with the psychological principles of learning a skill, including the notions of readiness, motivation, reinforcement, patterns of skill learning, technique and skill building, whole and part learning, attention to errors, alternating speed and accuracy, and the transfer of learning. At various points in the delivery of the lesson, she applies her understanding of chaining, repetitive practice, developing speed and control, and producing typewritten copy from rough draft.

In this introductory course, the students learn which fingers are used to strike the various keys. They learn to type by touch; that is, being able to strike the keys without consciously thinking of where they are located. Accompanying this is the development of appropriate technique and production skill through its application on letters, tables, and reports or essays.

Typewriting Within the "Borrowed Model" of Pedagogy

As a course, introductory typewriting does not exist in a vacuum. It is part of a curriculum delivered to students in a high school setting. This curriculum has its own identity which has evolved through the years. This identity has, to a large extent, been taken for granted.

This study calls into question the "thinking as usual" of teaching and learning introductory typewriting within a context of ritual. Is it correct and true pedagogy, or a form thereof? Addressing this question requires an awareness of the definition of pedagogy. The word is derived from the Greek *pais*, *paido* meaning boy or girl and *agogos* meaning leader. The process of leading the young is referred to as pedagogy and the teacher is sometimes called a pedagogue.

Langeveld, founder of the Institute for Didactic and Pedagogic Studies at the University of Utrecht, has said that human children must be educated by virtue of their growth opportunities necessary to become autonomous human beings. Pedagogy grounded in truth involves assisting the child in transcending the constraints "which would stand in the way of a reflective and autonomous passage toward responsible adulthood" (van Manen, p. 50). Pedagogy is obliged to provide ethical and practical guidance.

Critical social theorists (Johnson, 1976; Apple, 1976, 1979; Aoki, 1980, 1984; Giroux, 1981; McLaren, 1986) advocate the notion that pedagogy has become essentially behavioral, with a predominant focus on measurable skills, competencies, and predetermined objectives. Johnson (1976), writing in an unpublished paper, states that many of the theories and practices in today's public schools have their origins outside education; for example, business and industry. Educators have "borrowed" these external concepts which have proven detrimental to the pedagogic process. She says that the adoption of business

values and practices began as early as the year 1900, reaching a point by about 1930 when school administrators were perceiving themselves as business managers. Managerial technique were being borrowed directly from business. Practices which enabled industrial managers to increase wages and lower costs were assumed to be applicable to education. The philosophy of the time was "an organization is an organization." This mode of thought presumed that education and the corporation were essentially identical. Modern business methods were equated with progress and reform. The categorical imperatives included the notions that output is produced and measurable. Anything that cannot be measured ceases to be output. Process is emphasized only insofar as it improves the product's cost efficiency. Students become factors of production.

Within such a model of education, teaching is reduced to an instrumental, positivistic exercise. Aoki (1980) argues that the dominant social theory in education has been guided by instrumental reason which impoverishes by submerging or even denying the meaning of cultural reality. He attributes this philosophy to the adoption of technocratic strategies and centralized management theories within the educational sphere. Consequently, it is possible to become desensitized to the recognition of the sociocultural significance of teacher and students as human beings.

Giroux (1981) also alludes to this "technocratic rationality." Knowledge learned within this model appears objective, is external to the individual, and is divorced from human meaning and intersubjective exchange.

Typewriting and Liminality

The ritual process occupies a significant position role within the phenomenon of the hidden curriculum. The central character and her supporting cast play their roles, surrounded by their symbols--the typewriters, time pieces,

chalkboard, metronomes, record players, and other devices. The typewriter becomes the voice of the student while the time piece sets the temporal boundaries to the activities.

Curriculum within any classroom, whether surface or hidden in nature, could be classified as social drama (Turner, 1982). The ritual process of which these social dramas are a part comprise three liminal phases--pre-liminal, liminal, and post-liminal. The pre-liminal phase refers to the rituals in the lives of the actors before they enter the classroom. The post-liminal rituals refer to the rituals they assume after they leave the classroom. The liminal, or transitional, phase is the social drama of the classroom itself. Liminars, the term applied to the individuals within the ritual process, pass through these three phases daily. For example, the teacher leaves her room, leaving behind the role of wife, mother, sister, single parent, or volunteer worker. She assumes the role of teacher until the end of the school day. Then she steps out of her role as the school is left behind. Sometimes, if she makes contact with students by telephone or at some other locale, she may re-assume the role of teacher. Similarly, students occupy this role while they are within the confines of the school. When they enter the building they leave behind their roles of welfare recipient, manager, teen-ager, father, brother, or single parent. When they exit the school, they re-assume their societal roles within the post-liminal phase.

Room 212--Liminal Phase of Ritual

The typewriting room is a place of transition; a threshold. When individuals enter the room, they are removed from their traditional social roles. The teacher has a goal--to help the students learn to type by touch and apply this skill through production applications. The students have a goal--learning how to type by touch and apply this skill through production application. Turner believes

that in a true liminal state of social drama, there is the possibility for *communitas* or *antistructure*. In true *communitas*, there is no authoritarian imbalance between teacher and students. *Communitas* can only exist when all the subjects of ritual are "stripped of status and authority, removed from a social structure maintained and sanctioned by power and force, and leveled to a homogeneous social state" (Turner, 1979, p. 149).

While the ritual process within Room 212 would have elements of being a liminal state--with a degree of *communitas*--it fails to exert the fullness of such a state. The teacher enjoys a significant degree of power. In the first instance, she must complete the yellow sheet which authorizes the government to pay the student. The ability to do this creates an imbalance in the power structure of the room. Without the cheque at the end of each month, the students could not pay rent or feed their families.

The second instance concerns the process of evaluation. With one exception,* the students are graded to determine whether they are successful or unsuccessful. The teacher holds ultimate authority in dispensing grades. In a course like typewriting, there is the potential for less subjectivity. It does exist, however, particularly for those individuals who are "borderline"; that is, they have not quite passed. Evaluating the very good and the very poor students presents little difficulty; the individuals in the middle are problematic. It is to the teacher's discretion whether to increase their grade to a successful one or leave it as a failure.

Whether the teachers realize it or not, they try to balance the power in the room. Time and again they apologize for having to grade the students. Grading

*Leslie's class, comprised of managers, was not formally evaluated. As she told them at the beginning, she would not be sending home a report card to their families or their friends.

policies are justified by assigning the responsibility to a higher power--the school board and/or provincial curriculum committees. As Rose explains, "So that if I have to defend your mark, I need everything back to show the person that I tested you on." One wonders whether the students accept this rationale. They know that, despite her desires to be "warm and friendly," she is still in control of part of their lives. Under these circumstances, the students tend, typologically, to be more significant liminars than the teacher. With the imbalance of power and the subsequent compromise of antistructure, the room represents a quasi-liminal phase of the ritual process.

Categories of Roles Within the Quasi-Liminal Phase

On the surface, there are two groups of actors in the classroom--the teacher and her students. Sometimes the roles reverse when the teacher becomes the student for a brief period of time. A teacher may also assume other roles. By her own admission, Janice is an entertainer who "loves an audience." The classroom is transformed into a theatre. The students become the audience. Rose and Leslie may perceive of themselves as managers. The classroom becomes the business office. The students become employees. These roles, however, could become those of "hegemonic overlord," serving as a conditional reflex of the culture's consensus ideology (McLaren, 1986). Such roles serve to structure and legitimate the ritual process which, in turn, sustains the hidden curriculum of the school.

The ideal role for the teacher within this phase is that of liminal servant (McLaren, 1986). As such, she attaches herself more closely to the students than to the profession. Such a teacher transcends the function of "convener of customs and cultural provocateur." In its truest sense, such an individual brings a dimension to the liminality of the ritual process where "obligations that go with

one's social status and immediate role are held temporarily in abeyance" (ibid., p. 113). Possibly due to the nature of schooling, the demands of the typewriting curriculum, and the expectations placed upon the teachers, no one in this study could be classified as a distinct liminal servant. There were moments, however, when each displayed measures of sensitivity worthy to be acknowledged as approaching the status.

The Use of Symbols Within the Quasi-Liminal Phase

Various devices were utilized in Room 212 as the introductory typewriting course was presented. A wall clock, wrist watches, timers, machines for drill purposes, metronomes, and record players were to be found in the room. The most significant symbols were the time pieces.

Time is revealed in the language of the setting as well as within the actual devices used to measure it. These are production "jobs" and timed writings. Students are frequently asked the length of time necessary to complete an assignment. "Time's up," or "We're out of time," became familiar phrases in the dialogue between teacher and students.

The time pieces became symbolic. Because of the inordinate emphasis placed on them by the teachers, the students receive the message of the importance of time. In this room, everything is clocked. It is of little consequence that, apart from being tested for a clerical employment opportunity, they will never have to produce material under the supervision of a stop watch for the remainder of their lives.

The timed writing, in a sense, becomes an exercise of power; one in which the teacher transfer her power to the inanimate symbol. It is noteworthy that when students express their distress during this segment of the lesson, their anger is not toward the teacher--it is toward the clock. Because the clock has co-opted

the authority, it becomes the determining factor in their success or failure. The students are able to exert their own authority over the symbol if they achieve beyond a specific rate. Below this rate, they have become a victim of time. Time fails them.

The importance of this exercise is stressed repetitively by the teacher. Often, examples from the business world are used to exemplify what will be expected of students once they leave the classroom. There are definitive boundaries expressed through the use of the clock and the teacher's voice. The students know that there will be a specific time when they shall begin and finish. The exercise is given legitimacy through the sheer amount of time which is devoted to it during each session. It also captures dignity in that there is utter silence, save for the tapping of the collective typewriters. Even subvocalization, the process of mouthing the words in the passage, is discouraged. The teacher trusts the precision of the time pieces and rarely questions it. She says, "I rely on the clock." Therefore, she and the students become unconscious victims when the objects collapse. There are occasions, however, when she is aware that something is not right.*

The teacher recoups her authority after the timed writing is completed and scores have been calculated. At this point, she has the ability to influence the self-esteem of the students, innocently or otherwise. Asking them their results, she makes superlative comments. To those who are not doing so well, she encourage them to try a little harder next time.

*There were incidents when the teachers recognized that something may be wrong. At these times, they acknowledged this to the students, saying, for example, "That last timing was 30 seconds short." The students were provided an opportunity to repeat the timed writing.

The Transitional Phase of the "Going-To-Be"

What occurs in Room 212 is indeed transitional. Any value attributed to this course is futuristic. The teachers and students readily admit this. Learning to type is a transitional step--to a job, a house, a car, personal satisfaction, survival, and happiness. Vangie succinctly refers to the course as "cold-storage skill."

Summary

On the surface level, students learn to type. On a deeper level, the instruction occurs in the liminal phase of the ritual process within the context of a hidden curriculum. The greater the extent of ritual, the more significant the "hidden-ness" becomes. As students strive to type by touch--an automatic response--they are unaware of what is happening to them as human beings.

Chapter 7

CONCLUSIONS AND RECOMMENDATIONS

What is to be learned from a study which examines the nature of ritual and its relationship to introductory typewriting instruction? Initially, it is evident that the notion of success plays a large role in the lives of the teacher and the students. Each one seeks this elusive creature. Each document typed and submitted to the teacher is graded and returned, with the exception of the final examination. The students receive an early message that everything counts toward the final grade. Those students who accumulate above a certain acceptable number of points pass the course. The others fail.*

On one level, this could be construed as success. Yet one might query the notion of success on a deeper level. This phenomenon has various meanings for the individuals in Room 212. To the teachers, successful students are described in various ways. It is when the words and actions of student align. It describes students who complete assigned tasks. It denotes students who work, who are "back again to where they come into class, maybe not knowing everything, but they're working."

*In Rose's class--76.2% passed, 9.5% failed, 14.3% withdrew. In Janice's morning class, evaluated on a successful/non-successful basis, 64.3% were successful, 35.7% were non-successful. In Janice's afternoon class--69.6% passed, 21.3% failed, 6.1% incomplete, 3.0% transferred to another class. Leslie did not assign final grades. In an interview she disclosed that, had she used a numeric system of grading, all of the managers would have passed.

Personal and Professional Success

One teacher describes success as having all she needs and being satisfied. It also means not having to rely on anything for anything. She recognizes that she has the financial resources to own a Lincoln, if she so desired. But she does not want one.

Another teacher believes that everyone should want to succeed, to enjoy something. She is aware that some of her students have lived with the possibility of failure always looming as a way to get out of a situation where they haven't been able to carry the ball. She knows that they are in Room 212 because they didn't succeed the first time at typing. She has figured out that if they don't succeed a second time, she would never see them again. She suggests that some of them would rather be failed by her than be helped to succeed.

A successful person does the job at hand. It is also just being there if she is needed. It means being available to students as a human being. When she thinks she's succeeding in the classroom, people would describe her as glowing. Not succeeding frightens her. "How will I ever know to get out, because I don't want to damage the students?"

Her success is grounded in the honour of teaching students so that they may reach a level better than she. The teaching process is comprised of "little wins" as opposed to huge successes throughout the day. As long as these little wins occur, the teacher is successful. She admits that her measurable methods of success are not concrete; they are whimsical. They are thrown in the air. She waits for somebody to come up to her and say something good at the end of the day. She also appreciates a little comment now and then. "I just sort of starve for those things that will keep me going."

To this teacher, typewriting is a vehicle for success. She sprinkles her class quite liberally with the word and its derivations. Its definition is relative to the moment. It means being able to complete one line of type without error. In order for students to feel that they have succeeded, there can be no mistakes. Time and again she admonishes that there cannot be even one error; otherwise, "We're not successful."

Success is also being able to keep their eyes on their text. It is doing the job at hand; not feeling that the classroom environment is tortuous and prison-like. Success is measurable and it is up to her to ensure that they all succeed. She consciously avoids the word "mistake." Success is when students "shine"; when they demonstrate their ability at the typewriter. If they are successful, then she derives her own feelings of little wins.

A third teacher describes success as an "umbrella wish." It means being able to excel in the teaching profession. This excellence is beyond a thorough knowledge of subject matter. It is having the ability to spark interest in the students if it's not already there. And if the interest is already there, then being able to go beyond it, further than they had thought possible.

How the Students View Success

Generally, success means passing the subjects and finishing school. It is being able to get all the courses out of the way so they can be what they want to be. Passing a course is indicated in a tangible way through a numeric grade after the course is formally complete. A grade below an acceptable, pre-determined level indicates failure.

Some students express their own notions of success. Some dream about it. It is often grounded in finances. To Ethan, it means working hard and getting a good job. It is having basic needs fulfilled through material luxuries and

pleasures. It is having enough money to travel. It also means having a house, a car, and good clothes.

To Claire, successful people are those who like what they are doing. It takes some degree of success to just make it through life.

Reid's father constantly explains success to him, to make sure that he understands the concept. As he relates it, successful people are those who have the better jobs so they can make more money, so they are "able to stay on top." Incidentally, Reid hates the school system because it emphasizes only pass or fail. As he says, "It would be so much better if there was only learning, wouldn't it?"

The majority of the students consider success as a notion which is tangibly represented in steady employment, especially with paid holidays. Charlene wants and needs success because it means a good life. If she is successful in typewriting, "it will improve my lifestyle because I can make more money." This improvement is manifested in acquiring a beautiful home, and a good job.

And money.

A Perspective Shift--From Correct Training to True Pedagogy

Schutz (1971) writes that individuals in their daily lives are only partially interested in the clarity of their knowledge and take the shared meaning of language for granted. Language is a scheme of interpretation and expression, a way of being in the world. Generally people in various situations and their use of the language "show all the marks of habituality, automatism, and half consciousness" because the culture provides recipes with inherent "typical solutions for typical problems available for typical actors" (p. 101). He continues,

any member born or reared within the group accepts the ready-made standardized scheme of the cultural pattern handed down to him by ancestors, teachers, and authorities as an unquestioned and unquestionable guide in all the situations which normally occur within the social world. The knowledge correlated to the cultural pattern carries its evidence in

itself--or, rather, it is taken for granted in the absence of evidence to the contrary. (p. 95)

He calls this "thinking as usual." Thus the culture eliminates troublesome inquiries by offering ready-made directions for us to replace hard-to-attain certainty by comfortable truisms and to substitute the self-explanatory for the questionable.

This study calls into the question the "thinking as usual" of teaching and learning introductory typewriting within a wider context of the ritual process. Is it correct and true pedagogy, or a form thereof? Essentially there should be no difference between correct and true pedagogy, according to the philosophies of Heidegger (1977) and Marcuse (1966). A thing can only be true when it is what it ought to be. Although it may be argued that an untrue pedagogue in the ethical sphere may do more damage than a merely correct leader in the practical, true pedagogy ought to provide ethical and practical guidance. When it emphasizes the practical over the ethical elements, that pedagogy becomes merely correct. Does correctness legitimate ritual, and its subsequent hidden curriculum, keeping both intact with an inordinate emphasis on the practical nature of typewriting instruction?

The Dialectic Nature of Ritual in Room 212

Individuals strive to make sense of the world in which they live. The sense which they derive serves to construct their reality of life within that society. The relationship between the individual and the world is essentially a dialectic one, according to Berger and Luckmann (in Thomason, 1982). There is a significant degree of interaction. Society is an objective reality with the individual as the social product. An individual and society are mutually related. One interacts and helps to define the other.

An integral element of the dialectic process is reification. It is an optional manner of constructing reality which carries highly presumptuous connotations. Thomason (1982) states that to reify is to forget, deny, or ignore that society is a human product. The crux of reification is that it can provide a distortion of reality. Consequently, the interaction between an individual and the social world is distorted. The dialectic between an individual as producer and what is produced is lost to consciousness.

Because individuals have the power to grant themselves the ability to define their reality, there is the distinct possibility of reifying those things which should not be reified, losing the consciousness of the interaction between the world and themselves. There is no little irony in the fact that the dialectic process and the reification process are both ways of recognizing that the social world is a construct of the individual. The essential difference is that the dialectic recognizes the sphere of mutual influence. Reification is one-dimensional and one-directional. The individual acts upon the social world but denies, forgets, or ignores that the social world is, in effect, changing him or her.

Individuals within the teaching profession are, in a sense, actors in a social world. Although no one constructs reality *ex nihilo*, teachers and students construct a personal and social reality within the confines of physical space. There is a relationship between teachers and students. This relationship is enhanced, compromised, or ignored within the context of the ritual process. The properties and functions of ritual contribute to the culture of the classroom, keeping it intact.

It has been said that ritual is representative of the society in which it functions. In Room 212, there is a tacit understanding that society is governed by time. Also, there is an implicit message that life itself is a series of such rituals which generate their own significance.

Can the process of education for business be any other way. Meaning is utilitarian. The majority of graduates will be seeking employment of a clerical nature. This is perfect alignment with the "borrowed business model" addressed by Johnson (1976). Ritual is the way of teaching typewriting. Emphasis is on the coordination of eyes, hands, and feet. Ritual is justified by the end results--students are able to achieve a standard of speed and accuracy and a standard of production skill. Unfortunately, their voices are sublimated to the uniform submissions of the typewriter.

Perhaps there is something unique about typewriting instruction. Maybe Eaton displayed acute perception when he described typewriting as a personal contact sport between himself and his machine. Possibly Vangie was accurate in her assumption that the skill was the nature of "cold storage."

But It's Only Typing!

Some time ago, Miss Peggy Lee asked the musical question, "Is that all there is?" Some would claim that, insofar as introductory typewriting is concerned, that is indeed all there is. But in order to make this claim, a frame of reference is necessary. Such a reference point usually compares typewriting with other subjects that tend to be more esoteric within the educational curriculum. That does not justify, however, the reification of the notion of students as human beings wrapped in their histories, experiences, and needs greater than learning how to type. I think of the exercise which Janice conducted when she asked her students to enumerate good qualities about themselves. The atmosphere in the room was electric, despite the tensionality between embarrassment and subdued joy upon being given the opportunity for self-revelation. It was during this episode that the students became, in a sense, empowered to shape the class with

something that was meaningful to them. They were directly involved in their learning, not merely receptacles for free-floating facts.

It's not only typing. These are precious, non-capturable moments of time in which people dwell together. The purpose is teaching and learning within a distinct human context. I believe that I am not being unduly sentimental or romantic in calling for a shift in perspective. Most teachers strive for the ideal of wanting their students to be well-informed. There is a symbiotic relationship between students who learn to type well and the ability of the teacher to teach well. A good student reflects not only good teaching; he/she reflects the teacher. A good student in introductory typewriting is able to coordinate eyes, hands, and feet to the extent that he/she is able to pass the course. All the classroom rituals are directed toward this coordinative goal. The ritual sustains the notion that typewriting is and must remain a partial-embodiment experience. In the pursuit of technological competence, the awareness of one's self and congruence with one's origins is lost. Typewriting instruction appears to function in isolation. If the critical social theorists are accurate, it is reflective of education generally.

Toward Change

Reuther (1983) suggests that it is timely to begin to mediate hope. What does it mean to mediate and who does the mediating. The first step in this journey is to realize our own degree of self-estrangement. Such a step is not without its own pain, especially if one has been accustomed to "thinking as usual."

It is possible that if teachers were to adopt the role of mediator, as one who comes between the subject matter and the students, then perhaps there may be a restoration within education of that which is essentially human. There has to be a way of providing a deeper context to ritual in the classroom. If mediation is not to be the way, then could it at least be a pointing to the way?

True teaching must be more than words spoken for the sake of the occasion. Trueness is reached when acknowledgement is made to the fullness of the human experience. I strongly feel that the present educational system may be entirely correct with its emphasis on rules, principles, and evaluation. Unfortunately, it will not achieve trueness until there is full restoration of humanity in the classroom, however lofty that ideal may sound.

Avenues must be provided in the instruction of typewriting whereby teachers and students are able to engage in self-exploration and moral improvement. Teachers have a profound responsibility to ensure that provision is made for students, as human beings, to give expression to those elements which make life vital, dynamic, and exciting. Teaching is more than just subject matter. It includes tact, diplomacy, courtesy, fairness, consistency, a sense of humour, oversight, and a healthy respect for privacy, dignity and worth of each individual in the room.

As long as teaching continues to be a matter of rituals, techniques, and recipes how great is the likelihood of ever transcending the instrumental, technological solipsism which prevails? The consciousness must be raised.

This study has been a quest above the more obvious issues in education to a new vista which looks at the role of ritual within the classroom setting. One might ask what happens to an individual as a person and to the students as persons during the lesson. Once we begin asking this question, the focus of attention shifts from the production of typists to the life of the individual who types.

The current model of teaching does not change when one teaches a skill subject, like typewriting. There are more elements to distance the teacher from the student. The typewriting teacher is placed at an ever greater disadvantage because she is surrounded by inanimate objects. Such intervening variables serve

to change the teaching ambience, as well as everyone within it. Sometimes the changes are so subtle as to be irrecognizable. Most often these transformations manifest themselves in the language and techniques used in the setting. The act of typewriting involves the manipulation of a typewriter. People are given labels in the language of the objects and are objectified in the process. Students are called "typists," rather than persons who know how to type. Thus, the technology drives the human being rather than vice versa. As we continue to describe ourselves in technological terms, we reduce who we are as people.

How far have we really progressed in the instruction of typewriting? I would suggest that in our scramble to have the students type by touch and apply this skill, we have sacrificed the potential of allowing the process of typewriting to become a total embodiment experience. Consider some of the tactics used over the year. In the past, the entire class could wear paper bags over their heads to prevent them from peeking at the keys. Within such a draconian measure, learning to type becomes a disembodied activity.

Today this measure has largely been abandoned. The teacher, when introducing new keys, has become a voice in space--a distantiated voice calling characters. A large portion of class time is spent with the admonition of "feet flat on the floor, eyes on the copy." Have we neglected to consider what is really happening through these rituals? The class is being kept intact, but at what cost? The students cease to be complete human beings. They are compartmentalized into feet, eyes, and hands. What about histories, thoughts, emotions, and feelings?

I would suggest that, as educators, we have done ourselves a great disservice by glibly accepting as fact the notion that values, emotions, and feelings are part of an unmeasurable domain. Because they are unmeasurable, they become of no consequence in the teaching process of a skill.

This study does not call for the demise of traditional earmarks of typewriting competence, including stroking abilities, accuracy development, production and proficiency standards. Rather, I am advocating that we must recognize the nature of ritual and its inherent ability to cause us to dissect the students, focussing on each part. We should consider an alternate approach--a recognition that the wholeness of the student is greater than the sum of his or her parts. Because we teach *with* things, does not mean that human beings should be similarly categorized.

Teachers must become mediators, bringing together two or more entities with a singleness of purpose. The classroom becomes a context of good instruction. Unfortunately, there are no recipes or tricks of the trade for being an effective mediator. Each individual teacher must recognize and celebrate his or her own humanness in the classroom and how s/he is changed because of the mediating process.

The learning of typewriting can be a total embodiment experience. Within such a classroom, there is recognition that the teacher and the students are co-creators of the environment. This does not mean that teachers abdicate their professional responsibility or become lax in the execution of the course material. Instead, the acknowledgement that the students are also responsible for the ambience of the classroom emancipates the teachers to explore opportunities of flexibility and expression.

Co-creation is a dynamic activity and is susceptible to change. One way to foster such a process is to provide a composition segment wherein students write to the teacher about topics which are mutually agreeable. The teachers, when reading what the students write, should concentrate on what the students are saying as well as how it is being written. This may be started during the first class session. Some possible questions could ask the reason for the students being in

this class at this particular time, whether they feel they belong here, what would be necessary to make them feel less of a stranger, their current understanding of typewriting and technology, their impressions of the surroundings.

Rose, Leslie, and Janice expressed it for all of us when they said they wanted their courses to be meaningful. There is that desire in each of us to have what we do make a difference--to ourselves and to those with whom we come into contact. For that reason, we might consider sharing with our students our histories as teachers and why we chose to teach typewriting. Little stories help our students to see that we are human, even within the distinct rituals of the course.

Our human spirit is not shelved at the entrance of the typewriting room. The beauty of our humanity should pervade and enhance who we are and what we do, to the extent that we, in a sense, become the teaching. I live with hope. I empathize with those who are trying to change the system from within through gentle persuasion rather than marxist resistance. In this study I have observed individuals in a classroom over a sustained period of time. I have seen the love of teaching manifested. There is civility and gentleness because of the love of people.

The question of ritual in Room 212 has been opened for consideration and exploration. It is not a question of rightness or wrongness. It is one which calls for a human awareness of who we are as individuals and how that humanity affects what we do as teachers and students.

To hope . . .

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APPENDICES

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APPENDIX A

RESEARCH REQUEST

- Title:** Classroom observation in a senior high school business education program.
- Objectives:** To observe the organization of a typical business education situation to gain firsthand experience of the classroom setting.
- To discuss the planning and delivery of observed business education courses with the classroom teachers.
- Time:** Dates to be arranged with the classroom teachers as convenient between September, 1985 and January, 1986.
- Duration:** One semester, at the convenience of the classroom teacher.

APPENDIX B
INTERVIEW GUIDE FOR TEACHERS

1985 11 15

1. Of all the careers that you could have selected, why did you choose to teach?
2. How would you describe an ideal teacher?
3. How would you describe yourself as a teacher? As a person?
4. Can you give me an instance of when you felt most fulfilled as a teacher?
5. How important do you believe typewriting to be in the lives of students?
6. Do you think there is a difference between teaching and helping?
7. How would you describe your teaching style?
8. How far, if at all, have you digressed from any methods courses which you have taken?
9. Is there anything about teaching which you have found disappointing?
10. Do you have any heroes? What traits do you admire about people?
11. If I could grant you one wish, what would that be?

APPENDIX C

INTERVIEW GUIDE FOR TEACHERS

A few questions for our next interview, Friday, October 11, 1985.

1. Are you teaching two classes, Janice? Is there anything that you have done or will be doing in one that you have not done or will not be doing in the other?
2. Sometimes teachers have little regrets about things they do that they wish they hadn't, or things they didn't do that they wish they had. Has this experience ever happened to you?
3. How would you describe the average student in your morning class?
4. How would you describe the average student in your afternoon class?
5. What do you think is the biggest concern of your morning students?
6. What do you think is the biggest concern of your afternoon students?
7. Do you believe that people change over time, or is every class you teach basically the same?
8. Have you changed since you became a teacher? If so, in what ways? In what ways have you stayed the same?
9. We all have our own unique teaching style. How would you describe yours?
10. What is teaching, to you?
11. What is learning, to you?
12. To this day, what have you kept with you that emerged from your methods courses?

APPENDIX D

INTERVIEW GUIDE FOR TEACHERS

A few questions for our next interview:

- (a) Now that the course is winding down, can you think of anything that you wished you had done differently?
- (b) Has it been different teaching this particular group of people as opposed, to, say high school students?
- (c) Suppose you had to assign a grade to each person in this class. Based on the work submitted to you, how would you score
 - i. timed writings
 - ii. assignments
 - iii. test(s)
 - iv. the calculation for an overall grade?
- (d) How would you describe the average student, female, in this class?
- (e) How would you describe the average student, male, in this class?
- (f) Sometimes teachers have little regrets about things they do that they wish they hadn't, or things they didn't do that they wish they had. Has this experience ever happened to you?
- (g) Have you changed since you became a teacher? In what ways? In what ways have you stayed the same?
- (h) We all have our own unique teaching style, developed over the years. How would you describe yours?
- (i) As teachers, I think we all strive to create a warm and friendly environment in our classrooms. What do you do to generate this type of environment?
- (j) What words of wisdom would you give a prospective teacher who really wants to be a success in the profession?
- (k) I realize that my presence must have made a difference in your class, Leslie. How would you say that my being here has affected you, the students, and your teaching?

APPENDIX E

INTERVIEW GUIDE FOR TEACHERS

A few questions to consider for our next interview:

- (a) Now that the course is winding down, can you think of anything that you wished you had done differently?
- (b) Suppose you were to supervise an intern in the Fall. How would you explain to him or her your procedures for calculating a final grade for your students? This would include:
 - 1. the calculation for the timed writing portion;
 - 2. the calculation for the assignments portion;
 - 3. the calculation for the "general" portion;
 - 4. the calculation for the tests portion, including the final;
 - 5. the calculation for the overall grade; and
 - 6. anything else that would come into play when determining the final grade.
- (c) Suppose this student (intern) was anxious to know how s/he could provide a warm and friendly atmosphere in this classroom. I use the terms "warm and friendly" because this is the desire you expressed to me during our last interview. How would you tell him or her to go about doing this?
- (d) What words of wisdom would you give this person, who really wants to be a successful teacher?
- (e) I realize that my presence must have made a difference in your class this summer. How would you say that my presence has affected you, the students, and your teaching?
- (f) Have your initial thoughts and impressions changed since we first met last Spring? What were your expectations of me then? What are your expectations now?

APPENDIX F

INTERVIEW GUIDE FOR STUDENTS

The following is an interview with (name of student), a student studying Typewriting during Summer Session, 1985. This interview is for a study which I am doing at the University of Alberta. Today is (date) and my name is David Beebe.

Good (morning, afternoon) _____. Thank you for agreeing to this interview.

1. Are you enjoying your summer?
2. Are you enjoying studying?
3. What would you rather be doing?
4. What do you feel about Typewriting?
5. What do you feel about Mrs. S., the Typewriting teacher?
6. I was on the bus the other day, going home, and I heard two students talking. One turned to the other and said, "Yeah, he'll teach you if you want to learn but he won't help you." Do you think there is a difference between teaching and helping?
7. Do you think Mrs. S. does one or the other or both?
8. What do you think is the biggest concern of a person your age today?
9. What is your biggest concern?
10. What do you want in life?
11. How would you describe yourself as a person?
12. How would you describe yourself as a student?
13. How do you think Mrs. S. would describe you?
14. Can you tell me a story of the best teacher you've ever had?
15. Can you tell me a story of the worst teacher you've ever had?
16. Can you tell me a story of when you did something that made you feel really good?

17. Can you tell me a story of when you did something that made you feel not so good?
18. What do you think of students who get top grades?
19. When I mention Typewriting, what feelings do you feel?

APPENDIX G

INTERVIEW GUIDE FOR STUDENTS

Fall, 1985

The following is an interview with (name of student), a student taking typewriting through the Department of Continuing Education. Today is (date) and my name is David Beebe.

Thank you (name of student) for agreeing to this interview. I would like to ask you a few questions about the typewriting experience, if I may? Anything you choose to share with me will be completely confidential. Also, please feel free to ask any questions or expand upon anything you choose.

One of the things which I do is, I ride the bus quite a bit and I overhear what students say to each other. On many occasions, they talk about what they are learning in class, they discuss their teachers, and anything else that comes to mind. Many of my questions which I am about to ask you come from what I hear on these bus trips.

1. How would you describe the feeling of learning to type?
2. To what would you compare learning the keyboard? (This could be another course you have taken, or an activity, or whatever.)
3. If you could have taught this course, this far, what would you have done differently?
4. Do grades matter to you? What do you want to accomplish, grade-wise, in this course. In other words, what mark are you striving for?
5. Why are you learning to type? Will it make any difference in your life?
6. Do you find typing valuable to you NOW?
7. What are your expectations of a course like Typewriting?
8. Suppose a friend of yours was really interested in taking Typing. How would you describe the course, as you have experienced it?
9. How would you describe Janice, as a teacher? As a person?
10. How would you describe yourself, as a student? As a person?
11. What is the one thing that you like best about typing so far?
12. What is the one thing that you like least about typing so far?

13. What kind of an atmosphere do you think a teacher likes to teach in?
14. What kind of an atmosphere do you like?

APPENDIX H

INTERVIEW GUIDE FOR STUDENTS

1. Do you like typewriting?
2. What do you like about typewriting?
3. Why are you taking typewriting now?
4. Do you feel that typewriting is useful to you now?
5. How?
6. Do you feel that typewriting will be useful to you in the future?
7. When?
8. How?
9. How do you feel about the typewriting teacher?
10. How do you think the typewriting instructor feels you think about her?
11. Does it matter to you how she thinks you feel?
12. Why?
13. What, if anything, frustrates you about this course?
14. How would you solve that frustration?
15. How would you describe yourself as a person? As a student?
16. How do you differ between a student and a person?
17. What do you want to do in life?
18. How important is that to you?
19. How would you compare yourself with other students?
20. How do you think your parents would describe you?
21. How do you think your teacher would describe you?
22. How important is it to you to be described in this way?
23. Do you ever think about success? What is success to you as a student?
24. What do you think makes people successful?

25. How do you think successful people feel?
26. Can you tell me a story of when you felt really successful?
27. Can you tell me a story of when you felt not quite so successful?
28. Do you feel you are largely responsible for your own success? To what extent are other people responsible for your success?
29. How would you describe a successful teacher?
30. How would you describe an unsuccessful teacher?
31. Do you think your teacher likes you? What would a teacher do to make you feel that he or she likes you?
32. Is it important that you feel that you are liked as a student?
33. Would you sooner be liked by the teacher or by other students or both? Which is most important to you?
34. Do you think teachers think about success?
35. How do you think a successful teacher would describe himself or herself?
36. How do you think an unsuccessful teacher would describe himself or herself?
37. Have all your subjects been meaningful to you?
38. How?
39. On a meaningful scale, where would you rank typewriting?

<u>lowest</u>	<u>highest</u>
0	10
40. Why?
41. How could typewriting be changed that would change its rank in your mind?
42. Would you change anything you told me today if I were your teacher asking you these things? How? Why?
43. How do you feel when you make a typing mistake?
44. What would you compare typing to?

APPENDIX I

IN-CLASS ATTITUDE QUESTIONNAIRE

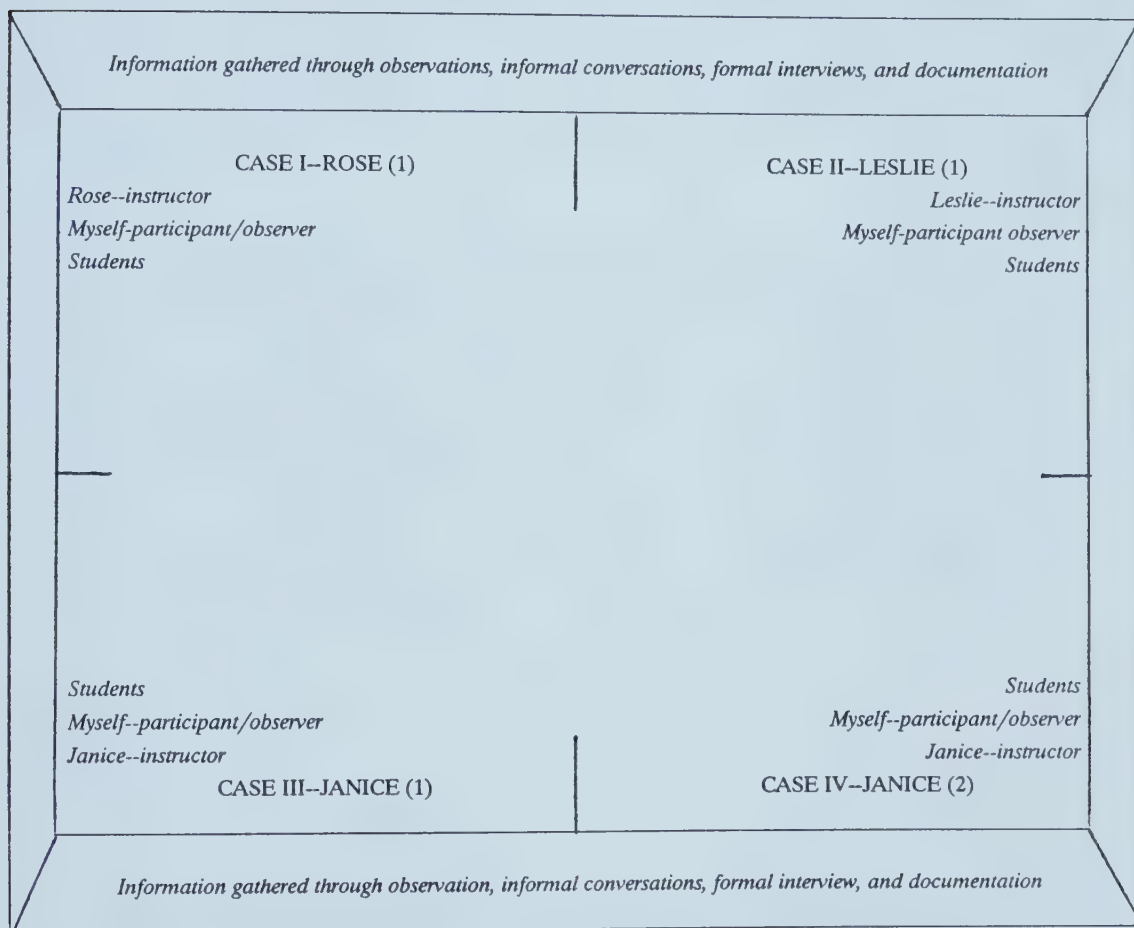
I need your help. I know you are very busy but I would really appreciate it if you would take a few minutes to answer a few questions for me. You do not have to put your name on this sheet but if you would like to talk with me about your answers, let me know and we can arrange something. Thanks.

1. During your school life, you have probably had many courses and many teachers. Which of the courses, do you think, that Typing 10 is most like? In other words, what would you compare it to?
2. What do you really like about Typing 10?
3. What do you really dislike about Typing 10?
4. Is there anything you expected to learn in Typing 10 that you didn't learn? What?
5. If there is anything that you would change about this class if you were the teacher, what would it be?
6. Supposing that I could give a speech on your behalf to typing teachers everywhere, what would you want me to say?

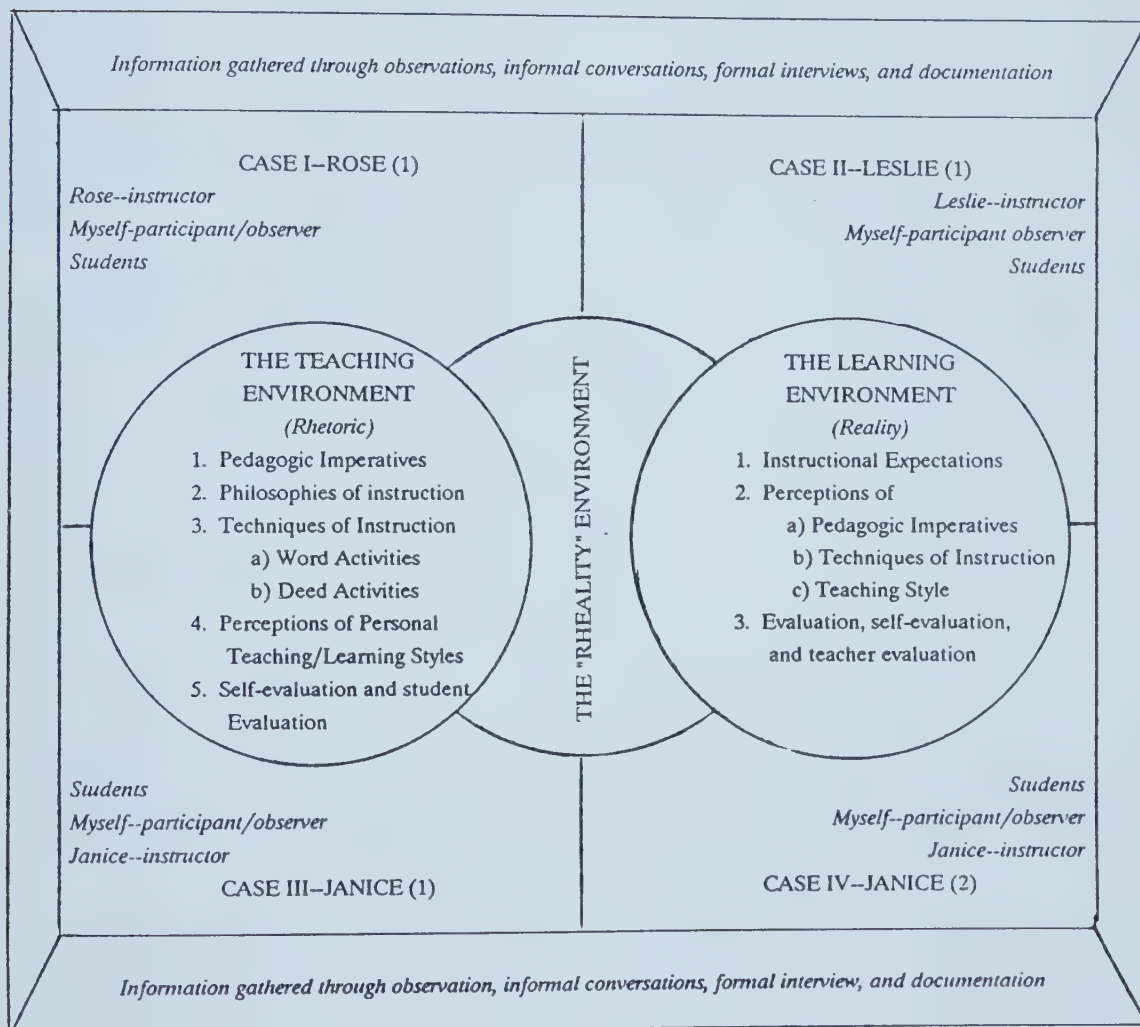
APPENDIX J

EVOLVING SCHEMATIC OF RESEARCH STUDY

AN INTRA- AND INTER-CASE ANALYSIS OF FOUR TYPEWRITING INSTRUCTIONAL SETTINGS
A SCHEMATIC REPRESENTATION



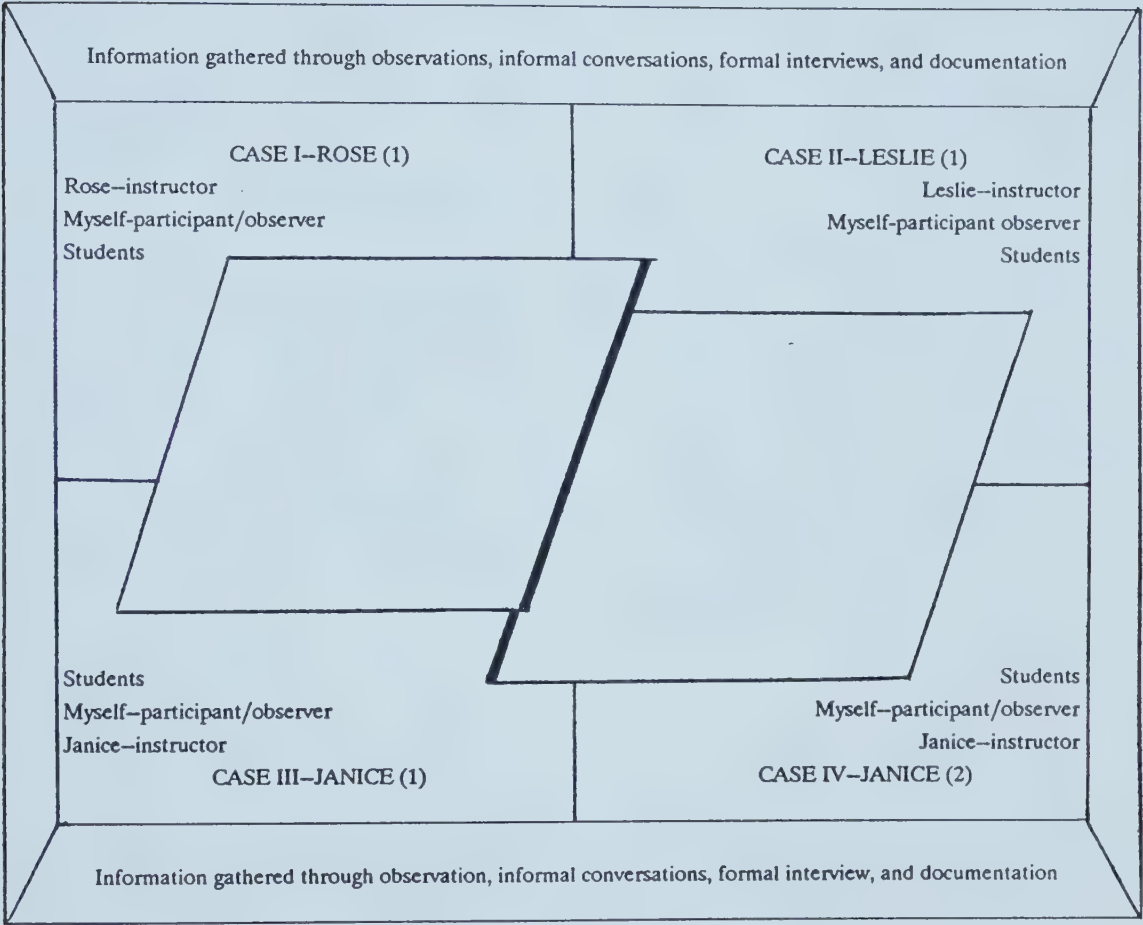
AN INTRA- AND INTER-CASE ANALYSIS OF FOUR TYPEWRITING INSTRUCTIONAL SETTINGS
A SCHEMATIC REPRESENTATION



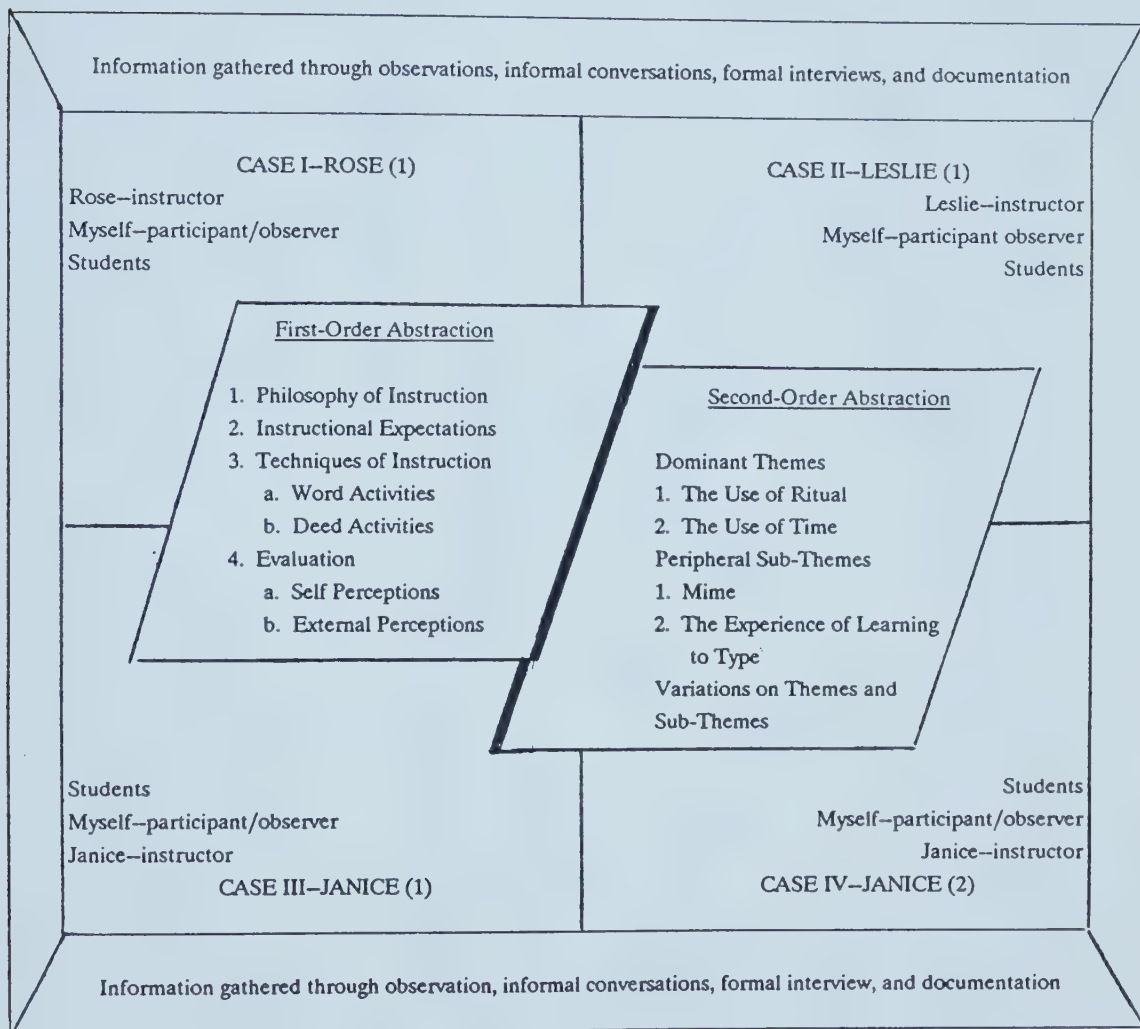
APPENDIX K

EVOLVING SCHEMATIC OF RESEARCH STUDY

AN INTRA- AND INTER-CASE ANALYSIS OF FOUR TYPEWRITING INSTRUCTIONAL SETTINGS
A SCHEMATIC REPRESENTATION

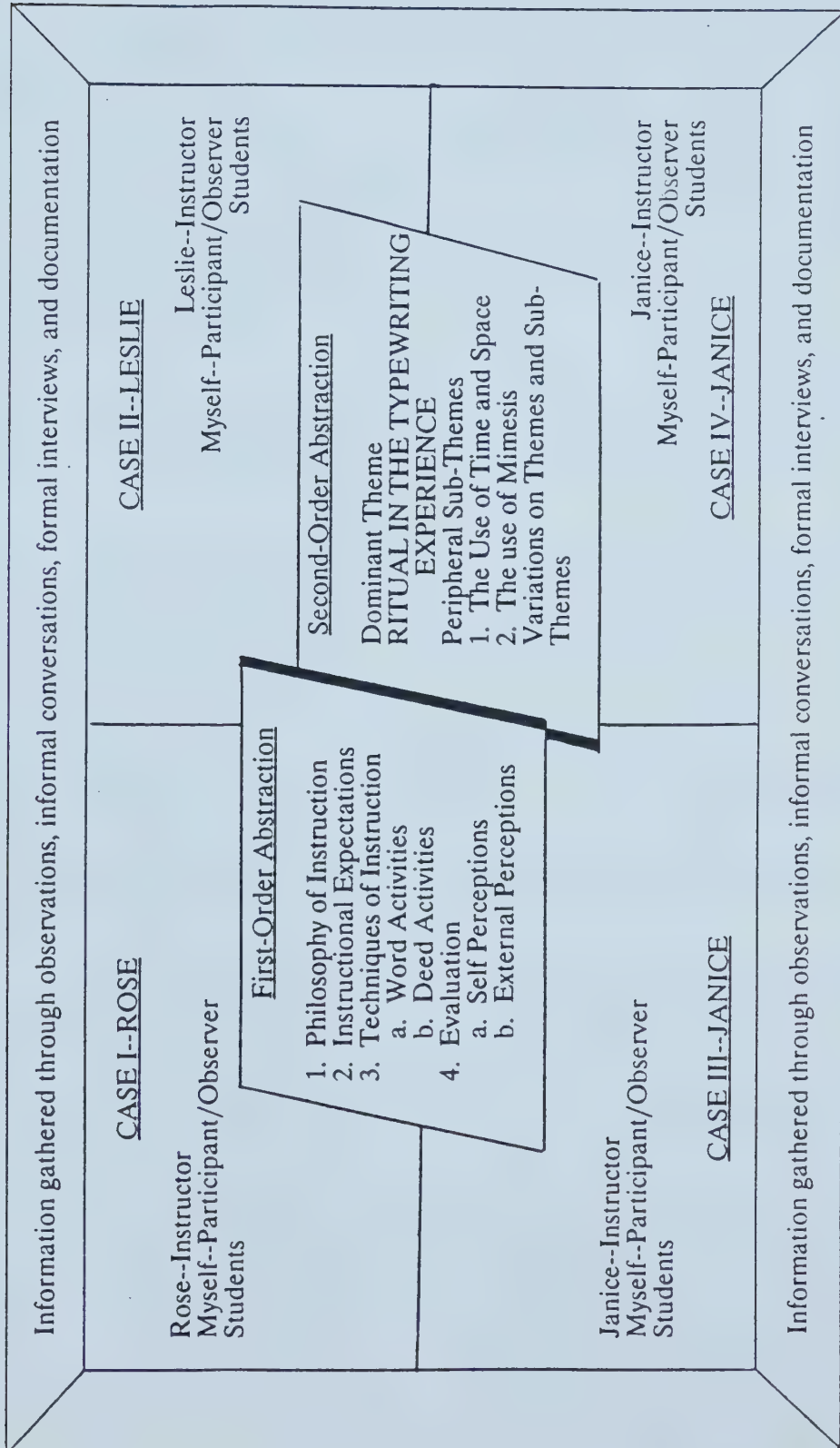


AN INTRA- AND INTER-CASE ANALYSIS OF FOUR TYPEWRITING INSTRUCTIONAL SETTINGS
A SCHEMATIC REPRESENTATION



APPENDIX L

EVOLVING SCHEMATIC OF RESEARCH STUDY



APPENDIX M

TEACHER INFORMATION SHEET

PERSONAL DATA

Surname _____ First Name _____ Middle Name _____

Receipt No. _____ Date of Birth
Month Day Year

Address _____ City _____ Month _____ Day _____ Year _____

Postal Code - Res. Phone Wk. Phone

Sex: Male Female

CURRENT REGISTRATION

This course is _____ Teacher _____

In addition to this course, I am also registered for the following high school credit course(s):

_____ at _____
_____ at _____
_____ at _____

at

at

EDUCATIONAL BACKGROUND

1. The last high school credits I earned in _____ were in:
Year _____ School _____

If the last high school attended was outside Province or Country, please indicate: Year

2. Please list the pre-requisite courses you have completed for this course. Be as accurate as possible.

a.	Course Name & No.	Final Mark	Year
----	-------------------	------------	------

Course Name & No.	Final Mark	Year
-------------------	------------	------

Where were the pre-requisite courses completed?

FUTURE PLANS

Briefly, what are your future educational goals? _____

Signature _____ Date _____

APPENDIX N
TEACHER INFORMATION SHEET

QUESTIONNAIRE

1. Name _____
2. Position/Job _____
3. Have you had any typing experience? _____ If yes, please indicate the kinds of documents _____

4. Do you foresee using keyboarding skills in the future?

5. What kind of computer equipment will you be using? _____

6. Have you had any experience on computers/word processors? _____
Explain _____
7. What do you specifically wish to learn while in typing class?

8. Do you have any other expectations? (i.e. personal use)

9. Other comments _____

APPENDIX O

INTRODUCTORY TYPEWRITING COURSE OUTLINE

TYPING 10 COURSE OUTLINE

A BRIEF DESCRIPTION

The Typing 10 course is designed to help the student gain facility on the keyboard. Upon completion of the course, the student should be able to type a minimum speed of 25 net words per minute. The production work is designed to help the student use typing as a useful tool. Work is given in pre-arranged copy, rough draft and handwritten form. Punctuation and word-division skills are developed.

COURSE TOPICS

Our text divides the work into units. The Typing 10 course is to cover the first 12 units. The materials will be supplemented.

The topics covered are:

Units 1 and 2 - Familiarity with the alphabetic keyboard

Unit 3 - Centering

Unit 4 - Number keyboarding and enumerations

Unit 5 - Special characters

Unit 6 - Correction making - informal notes, postal cards

Unit 7 - Word division, capitalizing skills, editing, outlines

Unit 8 - Capitalizing skills - one-page manuscripts

Unit 9 - Personal business letters - envelopes

Unit 10 - Tables

Unit 11 - Forms

Unit 12 - Punctuation skills - long manuscripts

MARKING SYSTEM

Daily Production work	20%
Speed and Accuracy	20%
Technique	10%
Unit Tests	20%
Midterm	10%
Final Exam or Project	20%

SUPPLIES

Text: Lloyd, et al., Gregg Typing Series Seven, Book 1, McGraw-Hill Ryerson Limited, 1983.

Newsprint and white bond, correcting tape

A WORD OF CAUTION

This course should be viewed as having two objectives which both must be completed in order to receive a pass:

1. Speed and Accuracy - A student must be able to touch-type at a minimum average rate of 25 net words per minute on no less than 3-minute timings. If a student cannot touch type he/she cannot continue to the next level of typing.
2. All assigned production practice items must be completed as assigned by the instructor.

A deficiency in either of the above automatically yields a mark of less than 50%. The detailed marking system will then not be applied.

APPENDIX P

INTRODUCTORY TYPEWRITING COURSE OUTLINE

30-HOUR KEYBOARDING COURSE

October to December 1985

It is our intent that you enjoy the process of learning to type and that you become comfortable using the typewriter as a tool. We wish to assist you in gaining enough skill that when you leave the class you will be determined to continue using the techniques learned and practised in the classroom.

COURSE OBJECTIVES AND COMPETENCIES

1. The student should develop correct typewriting techniques which set the stage for productive typing.
2. The student should become familiar with the alphabetic and numeric keyboard.
3. The student should do practical assignments which directly relate to his or her work area.
4. The student should be expected to appreciate acceptable business standards and to develop skills in the pervasive areas of proofreading and composition.
5. The student should exit the program with a measurable improvement in skill.
6. The student should appreciate the inherent advantages of knowing how to keyboard well such as feeling less fatigue after long periods of typing.

MATERIALS

All materials will be provided.

Text: Ubelacker, Guest, McConaghy, Mastering Keyboarding Skills., Copp Clark Pitman, 1983.

30-HOUR KEYBOARDING COURSE

- A. Assessment of Needs
- B. Introduction of Paper Related Parts of the Machine
 - insertion and removal of paper
 - setting margins
 - selection of line-spacing
- C. Introduction of Keyboard
 - alphabetic and numerical keys in integrated approach
 - special symbols commonly used
 - speed and accuracy measurement
- D. Editing and Proofreading
 - editing symbols
 - techniques for proofreading
 - terminology used in text editing on a word processor
 - inherent differences in editing copy on the computer terminal as compared to the typewriter
- E. Composition at the Machine
 - word responses
 - short sentence responses
 - paragraph responses
- F. Practical Applications
 - formatting documents
 - specific formats and practical applications as predicated by sample items from the office
 - individualized projects determined by response in A.
- G. Continuing Success
 - monitoring your progress in the office
 - methods of enhancing skill when course is completed

APPENDIX Q **TIMED WRITING CONVERSION CHART**

Letter Grade	Errors											
	GWPM	0	1	2	3	4	5	6	7	8	9	10
A	60							100	95	95	90	85
	59						100	100	95	90	90	85
	58					100	100	95	95	90	85	85
	57				100	100	100	95	90	90	85	80
	56			100	100	100	95	95	90	84	84	80
	55		100	100	100	95	95	90	90	85	80	80
	54	100	100	100	95	95	95	90	85	85	80	80
	53	100	100	95	95	95	90	90	85	80	80	75
	52	100	95	95	95	90	90	85	85	80	80	75
	51	95	95	95	90	90	90	84	80	80	75	70
	50	95	95	90	90	90	85	85	80	80	75	70
	49	95	90	90	90	85	85	80	80	75	70	70
	48	90	90	90	85	85	85	80	80	75	70	70
	47	90	90	85	85	85	80	80	75	70	70	65
	46	90	85	85	85	80	80	80	75	70	70	65
	45	85	85	85	80	80	80	75	70	70	65	65
	44	85	85	80	80	80	80	75	70	70	65	65
	43	85	80	80	80	80	75	70	70	65	65	65
	42	80	80	80	80	75	75	70	70	65	65	60
	41	80	80	80	75	75	70	70	65	65	65	60
	40	80	80	75	75	70	70	70	65	65	60	55
39	80	75	75	70	70	70	65	65	65	60	55	
B	38	75	75	70	70	70	70	65	65	60	55	55
	37	75	70	70	70	70	65	65	65	60	55	55
	36	70	70	70	70	65	65	65	60	55	55	50
	35	70	70	70	65	65	65	65	60	55	50	50
	34	70	70	65	65	65	65	60	55	55	50	45
	33	70	65	65	65	65	65	60	55	50	50	45
	32	65	65	65	65	65	60	55	55	50	45	45
	31	65	65	65	65	60	60	55	50	50	45	45
	30	65	65	65	60	60	55	55	50	45	45	40
	29	65	65	60	60	55	55	50	50	45	40	40
28	65	60	60	55	55	55	50	45	45	40	35	
C	27	60	60	55	55	55	50	50	45	40	40	35
	26	60	55	55	55	50	50	45	45	40	35	35
	25	55	55	55	50	50	50	45	40	40	35	30
	24	55	55	50	50	50	45	45	40	35	35	30
	23	55	50	50	50	45	45	40	40	35	30	30
	22	50	50	50	45	45	45	40	35	35	30	25
	21	50	50	45	45	45	40	40	35	30	30	25
	20	50	45	45	45	40	40	35	35	30	25	25
D	19	45	45	45	40	40	40	35	30	30	25	20
	18	45	45	40	40	40	35	35	30	25	25	20
	17	45	40	40	40	35	35	30	30	25	20	20
	16	40	40	40	35	35	30	30	25	25	20	15
	15	40	40	35	35	35	30	30	25	20	20	15
	14	40	35	35	35	30	30	25	25	20	20	15
F	13	35	35	35	30	30	25	25	20	20	15	10
	12	35	35	30	30	30	25	25	20	15	15	10

APPENDIX R

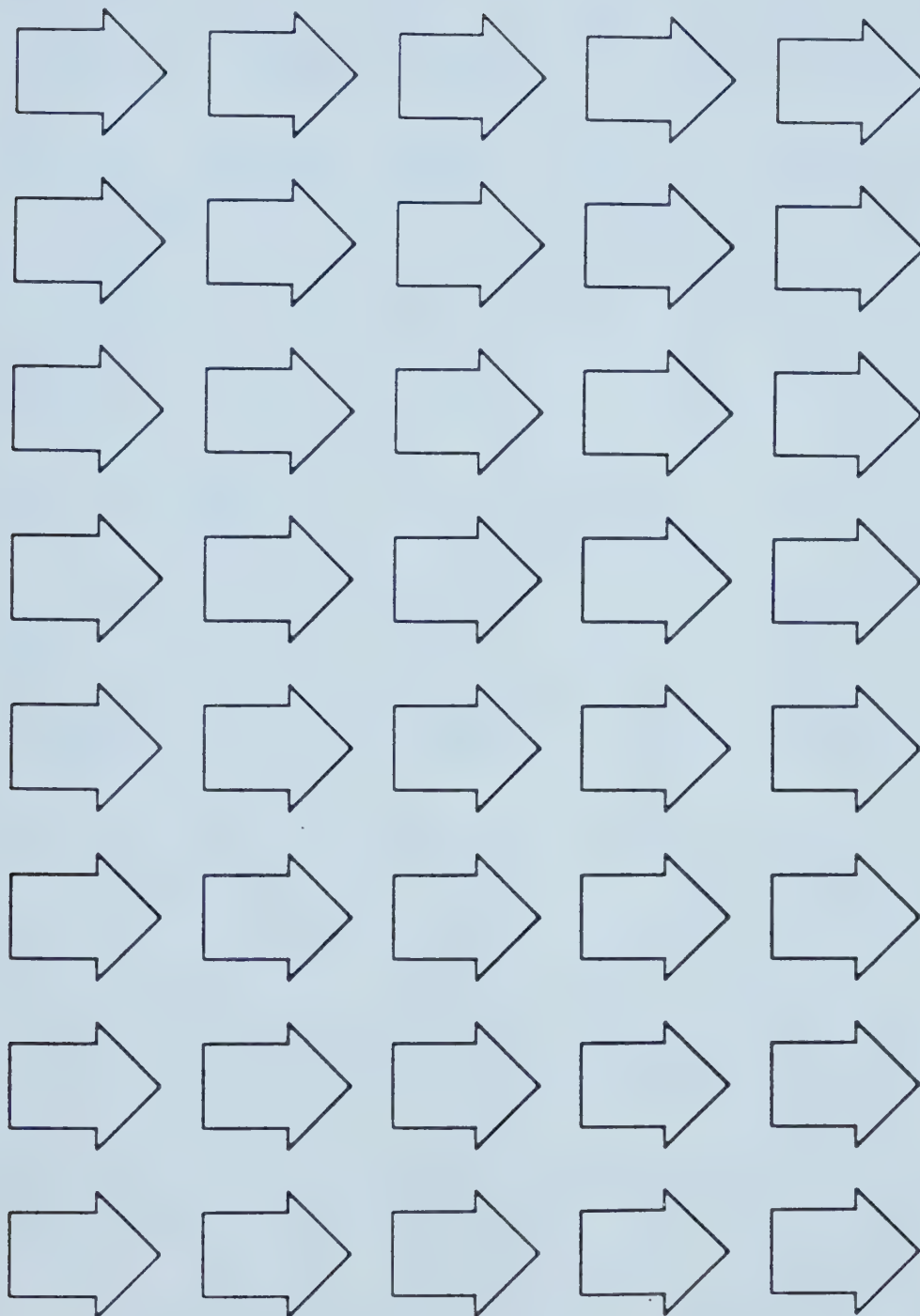
TRAFFIC CHART

TRAFFIC PATTERN

TIME: From ____ To ____

DATE: _____

CLASS: _____

SYMBOLS

R = ROW

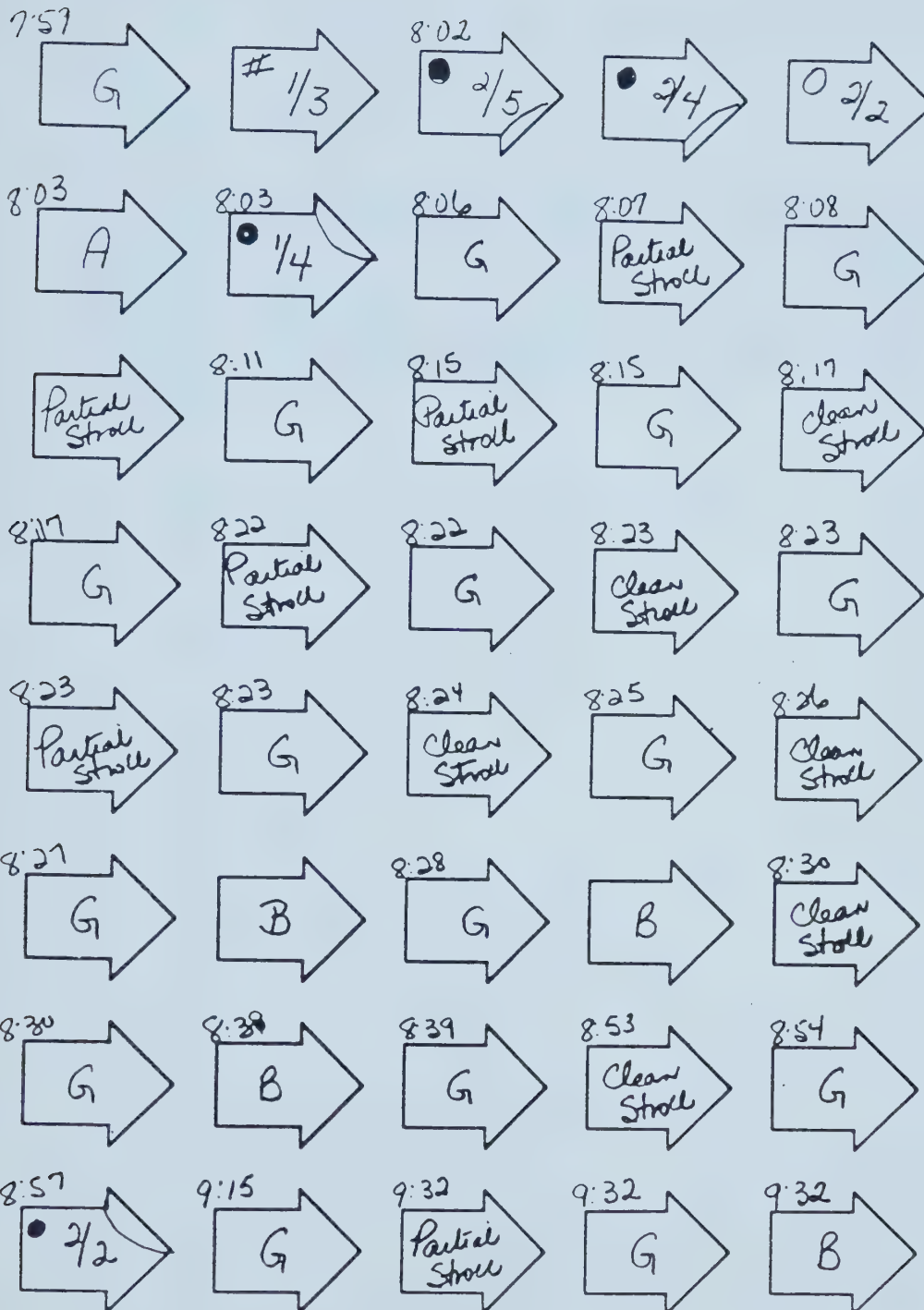
S = STATION

R 1 - S 1
 R 1 - S 2
 R 1 - S 3
 R 1 - S 4
 R 1 - S 5
 R 2 - S 1
 R 2 - S 2
 R 2 - S 3
 R 2 - S 4
 R 2 - S 5
 R 3 - S 1
 R 3 - S 2
 R 3 - S 3
 R 3 - S 4
 R 3 - S 5
 R 4 - S 1
 R 4 - S 2
 R 4 - S 3
 R 4 - S 4
 R 4 - S 5
 R 5 - S 1
 R 5 - S 2
 R 5 - S 3
 R 5 - S 4
 R 5 - S 5
 R 6 - S 1
 R 6 - S 2
 R 6 - S 3
 R 6 - S 4
 R 6 - S 5
 R 7 - S 1
 R 7 - S 2
 R 7 - S 3
 R 7 - S 4
 R 7 - S 5

- ✓ -- Up and down the aisle
- A -- At the teacher's desk
- B -- At the board
- C -- At the cupboards
- D -- Out of the room
- E -- At the overhead projector
- F -- At the sink
- G -- Standing before the first row of typewriters

- -- Fewer than 30 seconds, with conversation
- -- Fewer than 30 seconds, without conversation
- # -- Greater than 30 seconds
- / -- Student raises hand
- ⌋ -- Student initiates conversation
- ⌋ -- Teacher initiates conversation

TRAFFIC PATTERN

TIME: From 7:57 To 9:32DATE: Nov 5/85CLASS: 11 (desks)

SYMBOLS

R = ROW

S = STATION

R 1 - S 1
 R 1 - S 2
 R 1 - S 3
 R 1 - S 4
 R 1 - S 5
 R 2 - S 1
 R 2 - S 2
 R 2 - S 3
 R 2 - S 4
 R 2 - S 5
 R 3 - S 1
 R 3 - S 2
 R 3 - S 3
 R 3 - S 4
 R 3 - S 5
 R 4 - S 1
 R 4 - S 2
 R 4 - S 3
 R 4 - S 4
 R 4 - S 5
 R 5 - S 1
 R 5 - S 2
 R 5 - S 3
 R 5 - S 4
 R 5 - S 5
 R 6 - S 1
 R 6 - S 2
 R 6 - S 3
 R 6 - S 4
 R 6 - S 5
 R 7 - S 1
 R 7 - S 2
 R 7 - S 3
 R 7 - S 4
 R 7 - S 5

- ✓ -- Up and down the aisle
 A -- At the teacher's desk
 B -- At the board
 C -- At the cupboards
 D -- Out of the room
 E -- At the overhead projector
 F -- At the sink
 G -- Standing before the first row of typewriters
 • -- Student addressed by name

- -- Fewer than 30 seconds, with conversation
 ○ -- Fewer than 30 seconds, without conversation
 # -- Greater than 30 seconds
 / -- Student raises hand
 \ -- Student initiates conversation
 / -- Teacher initiates conversation

APPENDIX S

TEACHING PROCESS QUESTIONNAIRE

Course _____

Teacher _____

Period (circle one): A B C D E F

This questionnaire is designed to provide a picture of how you, the student, see your class. Please respond to each item fairly and honestly. The responses of the class will be processed and a summary will be given to your teacher. This information should prove helpful to the teacher in planning the remainder of the course. Each item on the questionnaire is a statement of a desirable classroom characteristic: please respond to it as it applies to your class. PLEASE WRITE ANY COMMENTS YOU WISH TO MAKE ABOUT YOUR CLASS/TEACHER ON THE BACK OF THE QUESTIONNAIRE. ANY COMMENTS ABOUT THIS QUESTIONNAIRE WOULD ALSO BE APPRECIATED.

			Agree	Disagree	
1.	The teacher is consistently well-prepared for the class.	1.	0	0	0
2.	The teacher presents the course materials clearly.	2.	0	0	0
3.	The teacher gives detailed and clear answers to questions asked in class.	3.	0	0	0
4.	The teacher is accepting of the ideas expressed by the students.	4.	0	0	0
5.	The teacher makes clear what ideas or concepts will be tested.	5.	0	0	0
6.	The teacher's evaluation methods (testing and grading) are fair and appropriate for the course level.	6.	0	0	0
7.	The teacher is knowledgeable in this subject area.	7.	0	0	0
8.	The teacher is aware when I don't understand the material.	8.	0	0	0
9.	Assignments are related to classroom work and provide a useful method of learning course material.	9.	0	0	0
10.	The teacher speaks in a clear audible fluent manner.	10.	0	0	0
11.	The teacher treats me in a fair and impartial way.	11.	0	0	0
12.	The teacher provides appropriate comments about examination papers and assignments.	12.	0	0	0
13.	The teacher is enthusiastic about teaching this course.	13.	0	0	0

			Agree				Disagree			
14.	The teacher provides time to discuss returned assignments, examinations, and course concerns.	14.	0	0	0	0				
15.	The teacher returns assignments and examinations within a reasonable amount of time.	15.	0	0	0	0				
16.	The teacher follows the course outline which was given to the students early in the course.	16.	0	0	0	0				
17.	The teacher encourages students to ask questions and participate in class discussions.	17.	0	0	0	0				
18.	The teacher is understanding, courteous and considerate.	18.	0	0	0	0				
19.	The teacher demonstrates patience by answering questions when asked and by repeating explanations for clarity when it is needed.	19.	0	0	0	0				
20.	The teacher helps me when I request it.	20.	0	0	0	0				
21.	The examinations reflect material covered in the course.	21.	0	0	0	0				
22.	The teacher uses class time effectively and efficiently.	22.	0	0	0	0				

APPENDIX T

TEACHER-DESIGNED EVALUATION INSTRUMENT

1. Time spent learning the keyboard ☐ too long ☐ too short
☐ about right _____
2. Amount of time spent on composition ☐ too long ☐ too short
☐ about right _____
3. Length of course ☐ too long ☐ too short ☐ about right

4. Length of class ☐ too long ☐ too short ☐ about right

5. Did the instructor sufficiently set out the content, procedures and expectations on the first day of class? ☐ yes ☐ no

6. Did you find it a detriment not to learn correction techniques?
☐ yes ☐ no _____
7. What sections were most useful to you and why?
Centring _____
Memos _____
Letters _____
Reports _____
Drills _____
Timings _____
Composition _____
8. Which sections did you not find useful and why? _____

9. Did you wish to learn about a particular area which was not covered? _____
Explain _____
10. Were your expectations met? _____

Please comment on anything that you feel is relevant. You might include topics such as method(s) of presentation, content, organization, usefulness, use of filmstrips for drills, etc. Your comments can be typed on the reverse side of the page.

APPENDIX U

ANALYSIS OF AN EDL SEGMENT OF A LESSON

<u>FRAME NUMBER</u>		<u>TIME (In Seconds)</u>	<u>MATERIAL</u>
1		14	NUMBERS
2		12	
3		14	
4		11	
5	PAUSE	11	
6		10	
7		12	
8		10	
9		9	
10		12	
11	PAUSE	9	
12		10	
13		14	
14		13	
15		10	
16		10	
17	PAUSE	12	SENTENCES
18		14	
19		9	
20		9	
21		12	
22		12	
23	PAUSE	11	
24		17	
25		11	
26		14	
27		15	
28		15	
29	PAUSE	9	
30		10	
31		11	
32		11	
33		10	
34		10	
35	PAUSE	10	LETTERS AND NUMBERS
36		11	
37		9	
38		6	
39		8	
40		8	
41	PAUSE	10	SENTENCES
42		7	
43		8	
44		6	
45		7	
46		8	

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